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Nos.

V. & VI.

DEDICATED, BY PERMISSION,
TO HIS GRACE THE LORD ARCHBISHOP OF YORK.

THE
HISTORY OF THE EDIFICE
OF THE
METROPOLITAN CHURCH OF ST. PETER,
YORK;

ILLUSTRATED BY EXTRACTS FROM THE RECORDS OF THE SEE, &c. &c.,

BY PLANS AND SECTIONS,

AND

BY DRAWINGS OF THE EMBELLISHMENTS.

By JOHN BROWNE, ARTIST,

AUTHOR OF AN ESSAY ON THE AGE OF ST. MARGARET'S CHURCH PORCH, LETTER TO ARCHDEACON MARKHAM ON
THE REMOVAL OF THE ORGAN-SCREEN, ETC. ETC.



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1839.

John Browne, Del.

James Chapman, Sc.

EXPLANATION OF THE ORNAMENTS ON THE COVER.

THE ornaments on the cover having created greater interest with the public than the author ever expected, he is induced to give the following extended explanation of them, instead of the concise notices which appeared in the third page of the Cover to the first number.

The Cross Keys and Triple-crowned Tiara in the Shield, in the field of the page, are the bearings of the See of St. Peter at Rome, and are copied from the Shield in the Large Tower of the Cathedral. The Keys are symbolical of the spiritual power of the Pope; one being of gold, represents the power of absolving penitent sinners; the other, of silver, represents the power of excommunicating the impenitent.

The Triple-crowned Tiara surmounted by a Cross, is designed to show that the Pope, in respect of civil power, is a Christian High Priest, Emperor, and King. Authors rather disagree as to the precise periods when the Crowns were added to the Conical Cap, but the best authorities assign the Tiara with one crown, similar to that at *a*, to Boniface VIII, about 1294; the Tiara with two crowns to Benedict XII, about 1334; and the Tiara with three crowns to John XXIII, about 1410. St. Gregory the Great is represented in the large east window of the Cathedral with a Tiara similar to that at *a*; as are also several other Popes in the clerestory windows of the choir. St. Peter, in a window of the north aisle, has a Tiara with two crowns; whilst many Popes in the clerestory windows have three crowns on the Tiara.

The two Pendants of the Tiara are symbolical of the two methods of interpreting Sacred Scripture, one according to the mystical sense, the other according to the literal.

One portion of the Crest of the border is the upper part of a Pope's processional Cross, having only two transverse bars, as it appears with all the effigies of the Popes in the windows of the Cathedral; whilst all Archbishops are there represented with a processional Cross, having one transverse bar; and Bishops with a Pastoral Staff, or Crosier. The ensign of the Roman Pontiff now is a processional Cross, having three transverse bars.

The other portion of the Crest is the upper part of a Pastoral Staff or Crosier, as used by both Archbishops and Bishops, and is symbolical of the pastoral power communicated by Christ to his Disciples. The present figure represents the top of the Crosier, (now in the vestry,) which was seized by the Earl of Danby, during the Revolution of 1688, from the possession of Dr. James Smith, Bishop of Callipolis, who was then at York, being appointed Vicar Apostolic of the Northern District of England.

A—The old Arms of the See, as displayed in the Large Tower, *viz.* :—The Pall and Archiepiscopal Cross. Before the Catholic Archbishops received the pallium or pall from Rome, they were not entitled to be called Archbishops, nor allowed to perform any of the Archiepiscopal functions. The pall was the distinguishing badge of an Archbishop, and was worn over the shoulders on particular occasions. It was formed of three pieces of white cloth or stuff, about three fingers broad, with the fringe or shag hanging down; it was made of the wool of lambs, and was embroidered with four purple crosses, emblematical of the cardinal virtues. Previous to its being sent to the Metropolitan, it was placed by the Pope upon St. Peter's tomb.

The Archiepiscopal processional Cross implied that the See of York was Archiepiscopal, and that the pall was not in a Bishoprick, as was sometimes the case through favour.

This bearing of the See was, probably, retained until the termination, in 1352, of the dispute concerning precedence between Canterbury and York, when Canterbury obtained judgment for its precedence, and that See has thenceforth retained this bearing.

B—The Arms of the Percys, from the west end of the Church. The family of the Percys were noble and liberal benefactors to the fabric.

C—The Arms of the Vavasours, from the west end. The family of the Vavasours were munificent and liberal benefactors, not only to the Church of York, but to many ecclesiastical edifices.

D—The Arms of the See, as used at the beginning of the fifteenth century, taken from the east window. The dexter side of the shield is charged with the original bearing of the shield *A*, whilst the sinister side is charged with the symbols of the See of St. Peter: thus showing that although precedence had been assigned to the See of Canterbury, yet the Archbishop of York was truly Metropolitan in the jurisdiction of the See of St. Peter in England, and also that the spiritual jurisdiction of the See was derived from the Bishop of Rome.

E—The present Arms of the See. Here the Archiepiscopal Pall and Staff, and the Pope's Tiara, are rejected, and the keys only, as emblems of St. Peter, are retained, and surmounted by a Regal Crown. This alteration in the bearing was, probably, introduced on the change of religion, when the spiritual jurisdiction of the See was denied to be derived from the Pope, and asserted to be from the King.

F—The Arms of his Grace the present Lord Archbishop of York, united to the modern ensigns of the See.

G—The Pope's Conical Cap, exhibited on a large scale, as displayed in the Arms of the See at the commencement of the fifteenth century, and on the heads of several Popes.

H—The Mitre as generally used, with the modern Arms of the See, upon the Seals of the Archbishops in ecclesiastical transactions. It is the form which adorns the heads of the statues of deceased Archbishops, and the form assigned by Guillim, Robson, and several heraldic writers to the English Archbishops. Yet it is more fashionable now to represent the Mitre as a Crest, indicative of the combined rank of an Archbishop, as in the order of precedence of the political state (*i.e.* the Mitre issuing from a Ducal Coronet); and this combination of rank was introduced on the Seal of the See, either by his Grace the last Archbishop or his predecessor, certainly not earlier. In ecclesiastical precedence the true ensign of an Archbishop was not in the Mitre but in the Pall, as displayed in the several windows of the Minster.

The splendour of the Mitre represented the honour and glory with which the venerable servant of the Lord was crowned. The two parts of the Mitre, the Old Law and the New, and its pendants, the mystical and literal sense of interpretation of the Sacred Scriptures.

The Foliage is the "Herba Benedicta," used generally as the ornamental foliage of the Church, until about the end of the thirteenth century.

See *Pieart Ceremonies Religieuses, &c.*—*Dissert. sur les Cerem. des Cathol. Rom.*—*Rees' Cycloped., Art. Mitre, Crosier.*—*Fosbroke's Encycl. of Antiq., Art. Vestments.*—*Innocent III, on the Mass.*—*Drake's Hist. of York.*—*Dodd's Church Hist.*—*Guillim's Heraldry.*

PROSPECTUS.

THE scarcity of "Halfpenny's Gothic Ornaments of York Cathedral," the anxiety to obtain copies of that celebrated publication, and the regret expressed by learned Antiquaries, that the successive characteristic improvements in design, the conventional forms of foliage distinguishing the different periods of erection, and the magnificence of the building in detail, were not sufficiently exhibited in that work, induced the Author of this proposed History, (as far back as the year 1827,) to undertake a similar series of additional representations.

The unexpected and very interesting discovery of considerable portions of the walls and details of former structures below the choir, in consequence of the destruction of that part of the Cathedral by fire in the year 1829, and the access which was obtained to all the other parts of the edifice while undergoing a thorough cleaning in the beginning of the year 1835, led to the formation of a plan for the illustration of the rich embellishments and the early history of the building, on a scale more extensive than had ever before been attempted.

The discussion that arose out of the proposal to remove the Organ-Screen had brought to light some valuable matter relating to the history of the edifice, and suggested many doubts as to the correctness of what had been commonly stated on that subject; at the same time it had started several difficulties that had not been previously felt, and excited the desire of a more patient and a deeper research than had hitherto been made. To solve the difficulties, to obtain the information that was wanting and so earnestly desired, became an object intimately connected with the illustration of the embellishments of the several parts of the edifice, manifestly the work of different ages. To effect this object it was necessary that the Author should have free access, not only to the manuscript records of the See, but to those of the Venerable the Dean and Chapter; and such access was granted to him by the Dignitaries of the Church and the Officers connected with the depositories of such records, with a promptitude and liberality, that claim his most ardent gratitude.

The manuscript records in the Archbishop's register office embrace the registers of the principal ecclesiastical transactions of the Archbishops of the See, from Walter Grey, who was elected to the pontificate in 1216, also registers of wills from 1389. The manuscripts in the Dean and Chapter's office embrace registers of the acts of the Dean and Chapter, &c., from the year 1284; registers of wills from 1491; the renowned "Magnum Registrum album," in four parts, commencing with William the Conqueror, and Mr. Torre's elaborate observations on the ancient registers of the Church. The result of the Author's labours among these voluminous manuscript records has been the accumulation of a large mass of unpublished interesting matter, consisting of Bulls from the Roman Pontiffs, Indulgences, Acts of Chapters, Commissions, Appointments, Contracts, Endowments, Donations, &c., &c., which have enabled him to correct several erroneous statements, generally to be met with in preceding histories of the building.

The manuscripts relating to the edifice in the British Museum, in the Cottonian, the Lansdowne, and Harleian Collections, have been particularly and closely examined, and much valuable information extracted from them. Besides these, the Author has carefully consulted several ancient writers in the Bodleian Library at Oxford, the valuable manuscripts of the indefatigable Dodsworth, and of Beckwith. Important matter has also been obtained by him from records in the Dutchy Court of Lancaster in London; and from the private records in Hazelwood Hall, the ancient seat of some of the earliest contributors to the fabric, which the Author has been permitted to consult, through the kindness of the Hon. Sir E. M. Vavasour, Baronet.

Disregarding the statements of modern historians, the Author has been anxious to confine his compilation to those which have the authority of ancient manuscript documents, and of contemporary writers, whenever their testimony could be obtained. His earnest desire to avoid error has led him into a course of very laborious investigation; but his labour has been sustained and amply rewarded by the discovery of much important information hitherto not generally known, relating to the history of an edifice justly the object of universal admiration.

This large collection of facts illustrative of the progress of the building of the Cathedral, aided by representations of very curious and beautiful embellishments, displaying the conventional characters of the various parts of the edifice will, the Author trusts, be not undeserving of the attention and patronage, not only of the antiquary, but also of the general historian, and the lover of art.

CONDITIONS.

- 1.—The Work will be divided into distinct portions, each containing the history and description of the several successive edifices, and parts of the present edifice and their characteristic embellishments; with references, where necessary, to Halfpenny's "Gothic Ornaments."
- 2.—The historical statements in the Work will be accompanied with full and accurate references to the Manuscript Records, or Books, from which they have been collected.
- 3.—The Work will be published in Numbers, to appear once and sometimes twice in every three months, until the whole, amounting, probably, to about twenty-five, be completed.
- 4.—It will be printed on a fine wove paper, to correspond with Halfpenny's "Gothic Ornaments," at Seven Shillings and Sixpence each Number.
- 5.—Each Number will contain five plates, with a portion of letter press. The plates to be etchings upon copper by the Author and his son.

Those Noblemen, Clergy, and Gentlemen who approve of the Author's undertaking, are humbly solicited to patronize and support it, and to forward their names and residence to the Author, No. 21, Blake-street, York; Mr. Weale, Architectural Library, No. 59, High Holborn, London; Mr. Sunter, (Successor to Messrs. Todd,) York; or to the principal Booksellers in York and other places.

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THE HISTORY
OF
THE METROPOLITAN CHURCH
OF
ST. PETER, YORK;

ILLUSTRATED BY

EXTRACTS FROM AUTHENTIC RECORDS, BY PLANS, SECTIONS, AND ENGRAVINGS
OF ARCHITECTURAL AND SCULPTURAL DETAILS.

BY

J O H N B R O W N E,

CORRESPONDING MEMBER OF THE ARCHÆOLOGICAL INSTITUTE OF GREAT BRITAIN AND IRELAND;
OF THE BRITISH ARCHÆOLOGICAL ASSOCIATION; OF THE SOCIETY OF ANTIQUARIES OF SCOTLAND; ETC., ETC.



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TO
THE HONOURABLE AND MOST REVEREND
EDWARD, LORD ARCHBISHOP OF YORK,
PRIMATE OF ENGLAND AND METROPOLITAN.

MY LORD ARCHBISHOP,

No Prelate, since Walter de Grey, in whose Archiepiscopate the present noble structure of the Metropolitan Church of the See of York was begun, has presided over that See for so long a period as your Grace: no Prelate, not even Walter de Grey himself, ever beheld the sacred edifice in so deplorable a condition as that to which you, my Lord, have seen it reduced by the successive calamitous fires of 1829 and 1840: and from none of the preceding Archbishops, since this glorious building was completed, have greater exertions been demanded for its restoration,—exertions in which your Grace's liberality and zeal were most conspicuous, and called forth a corresponding zeal and liberality on the part of the public.

When, my Lord, I entered upon my arduous labours in compiling from original documents an authentic history of that edifice, I was honoured by the condescending permission to inscribe it with your Grace's name. To your illustrious patronage I have since owed a large share of the honourable support and valuable assistance which have enabled me to bring those labours, I trust not altogether unsuccessfully, to a close. I now, therefore, presume, with your kind permission, and as a testimonial, however imperfect, of my deep gratitude and respect, humbly to dedicate the following Work to your Grace.

I have the honour to be,

My Lord Archbishop,

Your Grace's devoted and obedient Servant,

JOHN BROWNE.

York, September 1st, 1847.

P R E F A C E .



WHEN the Author began the following Work in the year 1827, his design was merely to produce an appendix to Mr. Halfpenny's "Gothic Ornaments in the Cathedral Church of York," by giving additional representations of several of the beautiful and interesting sculptures, and of the conventional forms of foliage, distinguishing the successive periods of the erection of the fabric; such an arrangement not having been observed by that ingenious artist in his valuable plates.

But the unexpected and very interesting discovery of considerable portions of walls and details of former structures, below the Choir, in consequence of the devastation of that part of the Cathedral by fire, in 1829; the anticipated ready access to all the other parts of the edifice, during the general cleansing of the Church after the restoration of the Choir; and the regret that was generally expressed, when it was discovered that scarcely any representations of the ornamental parts requiring renovation had been preserved by Mr. Halfpenny, induced the Author to change his plan, and encouraged him to undertake the illustration of the edifice by plans, elevations, sections, and representations of the ornamental details, on a scale more extensive, and in an order more regular, than had before been attempted.

During the controversy that arose in the year 1830, respecting the proposed removal of the beautiful Rood or Organ-Screen from its original site, much valuable and hitherto unknown matter was brought to light, showing that the published accounts of the Cathedral were, in many important particulars, either defective or inaccurate, and contradictory; and suggesting, not merely the desirableness, but the necessity, of A NEW HISTORY OF THE CHURCH, founded upon a more minute and careful examination of the registers and documents of the Church, and of the architectural characteristics of the different portions of the fabric. As the work upon which the Author had entered would necessarily have required some historical illustration, he determined to enlarge his plan, and to undertake the arduous and difficult task of attempting to supply the want which was so generally felt,

and to compile, from authentic records, a more full and satisfactory account of the origin and progress of the noble edifice than had been hitherto published.

No sooner were the intentions of the Author made known to his Grace the Archbishop, the Venerable the Dean and Chapter, and the officers connected with the depositories of the manuscripts of the See, and of the Church, than permission was granted, with a promptitude and liberality that reflects honour on all connected with the care of those valuable records, to search and inspect them, and to copy from them whatever he might deem needful for his purpose.

The manuscript records in the Archbishop's register-office embrace the registers of the principal ecclesiastical transactions of the Archbishops of the See, from Walter Grey, who was elected to the Archbishopric in 1216;¹ and also registers of wills from 1389. The manuscripts in the Dean and Chapter's office embrace registers of the acts of the Dean and Chapter, &c., from the year 1284; registers of wills from 1491; the renowned "*Magnum Registrum Album*," in four parts, commencing with William the Conqueror; and Mr. Torre's elaborate observations on the ancient registers of the Church.² The result of the Author's labours among these voluminous records has been the accumulation of a large mass of interesting unpublished matter, consisting of Bulls from the Roman Pontiffs, Indulgences, Acts of Chapters, Commissions, Appointments, Contracts, Endowments, Donations, &c., &c.

The manuscripts relating to the edifice in the Cottonian, the Lansdowne, and Harleian collections of the British Museum, have been particularly and closely examined, and much valuable information extracted from them. Besides these, the Author carefully consulted several ancient writers in the Bodleian Library at Oxford; the valuable manuscripts of the indefatigable York antiquarians, Dodsworth and Beckwith; also some records in the Duchy Court of Lancaster; and the private records in Hazelwood Hall, Yorkshire; from which mass of ancient manuscript documents he was enabled to arrange an historical account of the progress of the fabric, without regard to the statements of modern historians, and to offer the same to the public, to be published in about twenty-five parts, with Plates illustrative of the forms and beauties of the edifice.

¹ The Rev. Joseph Hunter, in his preface to the first volume of his *South Yorkshire*, and in page 110 of the work, records, on the information of Mr. Watson, that the register of Archbishop Zouch "is not now to be found." But this information is not correct, for the register is extant, and in a good state of preservation, in the Prerogative Court.

² The Rev. W. V. Vernon Harecourt having shown, at pp. 61, 62 of his second letter to Viscount Milton, on the proposed removal of the Rood or Organ-Screen, that the extracts given by Mr. Torre were not always to be depended upon, as the statements of the original registers, the Author, during the collation of matter for the present work, has not implicitly followed Mr. Torre's statements, but has always had recourse to the originals when they could be obtained; and the more he examined the registers, the more instances he found of Mr. Torre's inaccuracy. Nevertheless, his MSS. are invaluable, from their having generally correct references to the genuine matter in the offices.

With this design the Author proceeded with his Work, and, encouraged by the most liberal patronage, he published the first number in December 1838. Succeeding numbers appeared regularly, and he had no reason to anticipate any delay, or any extension of the work beyond the limit which he had at first determined. But on the death of the Registrar of the Dean and Chapter, the late Mr. William Mills, in the early part of the year 1840, and the appointment of his successor, Mr. C. A. Thiselton, it was found expedient to remove the ancient documents belonging to the Chapter, to a new office.

In the course of the examination of these records, which the arrangement of them on their removal rendered necessary, several fabric rolls of accounts, some of them by the Chamberlains, others by the Keepers or Master of the Fabric, the existence of which had not hitherto been known or suspected, were brought to light; and were found to contain a mass of interesting facts and items highly necessary as evidence in a genuine history of the late portions of the fabric.

The discovery of so much new and important evidence unavoidably led the Author, in justice to the Subscribers, no less than to the character of his Work, to add much to the historical matter he had previously collected; and the subsequent destruction of the Nave greatly enhancing the value of the drawings he had made of the bosses in the vaulting, together with the discovery of several interesting specimens of ancient stained glass, particularly in the clerestory of the Nave, appeared to him to require that he should increase the number of the Plates. These circumstances will, he trusts, be deemed a sufficient justification of his having extended the Work so far beyond the limit at first proposed.

On presenting the entire Work to the Public, the Author is apprehensive that it may not satisfy the expectations of all who have favoured it with their support. Some may complain that he has not given a sufficient number of plans and elevations, while others may think that he has given too many. Some may be disappointed at the absence of general and pictorial views; but their introduction would have added enormously to the cost of the work, while they are already supplied by other publications. Others may regret that he has not selected a greater variety of subjects for illustration. He can only assure the Subscribers, that he has endeavoured, according to the best of his judgment and ability, while pursuing his main object,—the illustration of the history of the fabric,—to introduce such representations as should gratify the taste of the general reader, while they afforded useful information to the student of ecclesiastical architecture.

With respect to the execution of the Plates, the Author is apprehensive that it may be open to the criticism of those who are accustomed to the inspection of the works of eminent artists. He hopes, however, for a candid judgment, as it was from necessity rather than from choice that he determined to follow the example of Mr. Halfpenny, and to undertake the etching of his own drawings. But for this part of his

work he was not prepared by previous instruction: the art of etching was practically unknown to him. By dint of perseverance, after many experiments and trials, with the aid of his son and pupil, William Gill Browne, he succeeded in discovering a method of etching, which he believes had not before been pursued. The Plates in the following Work are a sample of the effects of that method; very imperfect, he is fully aware, in comparison with what might be produced by it, in hands more skilful and experienced than his own.

The Author takes this opportunity of offering his most sincere and heartfelt thanks to those Gentlemen who have, in various ways, contributed their kind assistance in enabling him to bring his Work to a satisfactory conclusion; especially to Sir William Lawson, Bart., the Reverend William Vernon Harcourt, the Reverend Bulkeley Bandinel, D.D., the Reverend Philip Bliss, D.C.L., the Reverend Daniel Rock, D.D., the Reverend Joseph Hunter, and Francis Dawes Danvers, Esq. He could not, however, do justice to his own feelings, were he not to acknowledge, in the most marked and especial manner, the assistance which he has received, both in his antiquarian researches and in the literary composition of his Work, from the Reverend Charles Wellbeloved. To the kindness of his learned and excellent friend he has been indebted for most valuable advice and able co-operation throughout the entire course of his undertaking, from the first conception of its plan to its final completion. He wishes also gratefully to record his obligations to another friend, Dr. Goldie, for his aid and counsel in preparing his Work for publication, and conducting it through the press, and especially for enabling him to lay before his readers correct translations of the numerous ancient documents, which he has had occasion to cite in the course of his history.

YORK,

September 1st, 1847.

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ERRATA.

Page 79, line 6, *for* de officio Masse *read* Misse.

Note ¹ Do. Do.

Page 163, line 13, *for* 1635 *read* 1365.

Page 269, Notes omitted :

¹ Regist. G f. fol. 42.

² Master Christopher Secl was not only the Keeper of the Fabric, but also Succentor of the Vicars Choral.

Page 279, line 13, *for* Plate CLI. *read* CL.

THE
HISTORY
OF THE
CHURCH OF ST. PETER, YORK.

CHAPTER I.

STATE OF THE CHURCH PRIOR TO THE NORMAN CONQUEST.

SECT. I.

INTRODUCTION OF CHRISTIANITY INTO BRITAIN.—EARLIEST TRACES OF IT AT YORK.—CONVERSION OF EDWIN BY PAULINUS.—BUILDING OF THE FIRST CHURCH IN YORK.—ITS SUBSEQUENT STATE UNDER THE ANGLO-SAXONS AND THE DANES.



HAT Christianity was early and widely diffused is a fact established upon the clearest and most unquestionable evidence ; but the want of authentic records renders it extremely difficult, if not impossible, to trace its progress beyond the limits assigned by the Scripture-history to the labours of the apostles. If the testimony of Tertullian is to be received—and it was given in such circumstances as appear to entitle it to credit—the name of Christ was known and revered in Britain before the conclusion of the second century ; and his authority acknowledged in places into which the Roman arms had not penetrated.¹ There are, indeed, several facts recorded by St. Luke, in his invaluable history of the first planting of Christianity, and many intimations to be found in the Epistles of St. Paul, which may incline us to regard, as something more than mere oratorical declamation, the assertion of this ancient Christian apologist, that although Christians were but of yesterday, they had filled every part of the empire of the Romans, and were to be found in their cities, and in their islands, in their palaces, and in their camps.² It is therefore not incredible that in the legions which came into Britain in the reign of Claudius, or, if that should be thought too early, in those which were under the command of Agricola, there were Christian believers whose zeal would lead them to employ such means and opportunities as might present themselves, of imparting the divine truths, in the possession of which they rejoiced, to the natives, whom

¹ *Tertull. adv. Judæos*, c. vii.

² *Apologet. adv. Gentes*, c. xxxvii.

it was the policy of the conqueror to instruct and civilize. Some, indeed, have contended for a much earlier introduction of the Gospel into this island, and have claimed for the British church the honour of having been founded by one of the first disciples of Christ, or even by an apostle. But all that has been advanced in support of this claim, in favour of Joseph of Arimathæa, of St. Simon Zelotes, of St. James the Elder, of St. Peter, or of St. Paul, is either inconsistent with undoubted history, or dependent upon traditions to which no credit is due, or founded upon evidence of a very dubious and unsatisfactory nature. Upon no firmer ground rests the well-known story of the conversion of the British King Lucius ; and of his embassy to the Bishop of Rome.

If Roman soldiers, or any who might be permitted to accompany them, were instrumental in bringing the knowledge of the Gospel into Britain, York, and the province to which it belonged, could not fail to partake early of the benefits of their pious zeal. The sixth legion was stationed at York, in the reign of Antoninus Pius, before the middle of the second century ; and at the beginning of the third century the Emperor Septimius Severus had established in that city the imperial residence. That Emperor indeed, though at first favourable to the Christians, became a violent persecutor, and caused many of them to be put to death ; yet, as in other places, and under more severe opposition, the religion of Christ flourished, so in Britain, “ the word of God so grew and prevailed,” that in the persecution raised by Diocletian, at the instigation of his son-in-law, Maximinus Galerius, a considerable number of British Christians, it is said, obtained the crown of martyrdom. The Imperial Edict, which Constantius Chlorus, then in command at York, received, and which, though not a Christian, he reluctantly enforced, enjoined the destruction of Christian churches, as well as of those who worshipped in them ; and thence we may justly infer, that Christianity had, at that period, gained a firm and extensive establishment in the island. The persecution ceased on Constantius being proclaimed Emperor ; and under his son Constantine, a professed Christian, and probably a native of York, the church, no doubt, flourished in Britain, and especially in the city which is supposed to have given birth to the Emperor, and had been so long the seat of Roman power.

The first event that affords any distinct information of the existence of a church at York, and of the rank which it held occurred at the beginning of the reign of Constantine. The sect of the Donatists, which had lately sprung up in Africa, was then spreading rapidly in the west. To check its growth the Emperor convened councils in various parts of the empire ; one of these was held at Arles, A.D. 314, at which three bishops from Britain assisted, and at the head of these was Eborus, Bishop of York. At the more important council of Nicæa, assembled about twelve years afterwards, several British bishops are said to have been present ; but the scanty and imperfect accounts of that council afford no distinct evidence that York sent one thither.

Fifty years of tranquillity enjoyed by the British church under Constantine and his sons must have contributed greatly to its increase and prosperity. But when the decline of the Roman power and the departure of the Roman legions left Britain a ready prey to invaders from the North and the East, the prosperity of the church of Britain also declined, and the light of Christianity was overtaken, and for a long period overpowered, by the darkness of barbarian ignorance and idolatry. Happier times arose about the conclusion of the sixth century ; when, in consequence of the marriage of Ethelbert, the Anglo-Saxon King of Kent, with Bertha, a Christian princess, daughter of Charibert, King of the Franks, St. Augustin, a monk of Rome, was encouraged to come into England with forty of his brethren, for the purpose of converting the Pagan inhabitants to the Christian faith. Animated by a similar zeal, and encouraged by Augustin’s success, St. Paulinus also entered upon a similar mission ; and

having received episcopal ordination, accompanied Edilburga, a convert of Augustin, and daughter of Ethelbert, into Northumbria, on her marriage with Edwin, King of that country, in the beginning of the seventh century. For some time the labours of Paulinus were unsuccessful. The King, firmly adhering to the idolatrous worship of his fathers, resisted all the entreaties of his wife, and all the eloquence of the zealous missionary; at length, however, yielding either to the force of truth, or to the demands of policy, he openly professed his faith in Christ, and was publicly baptized. With this event the history of the *church* as well as the *see* of York begins. For thus writes venerable Bede:—“ King Edwin, therefore, with all the nobles of his nation, and a great number of the people, received the faith and the baptism of holy regeneration, in the eleventh year of his reign, the 627th year of the incarnation of our Lord, and about the 180th year from the arrival of the Angles in Britain. He was baptized at York by Paulinus, on Easter-day, the day before the Ides of April, in the church of St. Peter the Apostle, which he there hastily constructed of wood, while he was a catechumen, and preparing to receive baptism. In which city, also, he presented to his instructor and prelate the see of the Episcopate. But soon afterwards, when he had obtained baptism, under the instruction of the same Bishop Paulinus, he prepared to build a larger and a nobler church, in the midst of which the oratory which he had previously constructed might be inclosed. Having laid the foundations around the former oratory, he began to build a church of a square form. But before the wall was completely raised, the King himself, being wickedly slain, left the work to be finished by his successor Oswald.”¹ This event happened six years after his baptism; during which period, the preaching of Paulinus is said, by Bede, to have been attended with great success. Among the converts, as it may be readily believed, were the children of the king; two of whom, dying young, were buried in the church of York. The fall of Edwin was disastrous to his family, and to the kingdom over which he had reigned with honour seventeen years. The conquerors ravaged Northumbria; and exercised great cruelties on the Christian inhabitants. Edilburga and her children escaped by sea into Kent, and sought refuge in the court of her brother. Paulinus accompanied her, and was made Bishop of Rochester: and the church of York remained several years destitute of a pastor.

On the death of Edwin Northumbria was again divided into the two kingdoms of Bernicia and Deira; the sceptre of the former was held by Eanfried, that of the latter by Osric, the cousin of Edwin. These were both shortly slain; and Oswald succeeded to the throne of Northumbria. His acknowledged piety renders it highly probable that he fulfilled the wishes of his predecessor Edwin, and completed the structure he had so auspiciously begun. Bede asserts that he did this.² But after he also had fallen in battle with Penda, King of Mercia, at Maserfield, in Shropshire, in the year 642, the church of York appears to have been greatly neglected, so that in the reign of Oswy, his successor, it was, according to Eddius Stephanus, a writer of the beginning of the eighth century, little else than an unsightly ruin. This author, speaking, in his life of Wilfrid, of the restoration of the church, says,

¹ *Bede Hist. Eccles. Gentis Anglor. lib. ii. c. xiv.* But although the temple was not now completed, yet the work must have been very far advanced; for, as we learn from the same historian, when the body of Edwin was buried at Hatfield, where he fell in battle, his head was brought to York, and buried in the *porticus* of the church, which he had dedicated to St. Gregory, the Pope; “from whose disciples he had received the word of life.” Bassus, also, the brave soldier of the king, who conducted a part of the royal family to the court of Eadbald of Kent, took with him a large golden cross, and a golden chalice, which had been consecrated by Edwin to the service of the altar; and which, in the days of Bede, were carefully preserved in the church of Canterbury. (*Ib. c. xx.*)

² *Lib. ii. c. 20.*

“ Therefore, during the reign of the above-named king, (Oswy,) when Wilfrid of blessed memory was appointed Bishop of York, the offices of the church of the oratory of God in that city, first founded and dedicated to God in the days of the most Christian King Edwin, built of stone, were in a half-ruinous state, and threatened to fall. For the roofs having become old, were dripping with water, the windows were open, birds made their nests, flying in and out, and the walls, being neglected, were disfigured with every kind of stain from weather and the birds. Our holy prelate, therefore, seeing all these things, like the prophet Daniel, ‘ was grieved in spirit,’ because he perceived the house of God and of prayer made like a den of thieves ; and he immediately studied how he might repair it, according to the will of God. First of all renewing the decayed roof, covering it skilfully with pure lead, he prevented the entrance of rain and of birds through the windows, by means of glass, through which, however, the light shone within.¹ Cleansing the walls also, he ‘ made them,’ according to the language of the prophet, ‘ whiter than snow.’ And not only did he adorn that house of God and the altar within by various furniture of plate, but also having obtained for God much land without, removing its poverty by earthly possessions, he greatly enriched it. Then was fulfilled in him the promise of God concerning Samuel and all saints ; ‘ Him who honoureth me, I will honour,’ for he was dear and honourable to God and all the people.”²

Scarcely fifty years had passed when the edifice which had been so carefully repaired was either destroyed or greatly injured by fire. This disaster is briefly noticed by Roger de Hoveden in his Annals, as having happened on Sunday, the 9th of the kalends of May, A. D. 741.³ From the words of the annalist we cannot ascertain the extent of the calamity. But it is certain that in the Episcopate of Albert, who was promoted to the see A. D. 767, a new church was begun, finished, and dedicated. This we learn from Alcuin, who, with Eanbald, the successor of Albert, superintended and directed the work. Albert lived just to see his church completed. Ten days after the consecration of it this learned prelate died. Of this edifice, the most magnificent Saxon church perhaps ever erected, Alcuin himself has given the following description in Latin verse:—“ This very lofty house, supported on solid pillars, from which spring curved arches, is resplendent within, with noble ceilings and windows, and is beautifully adorned with many porticoes by which it is surrounded, having very many chambers under different roofs, which contain thirty altars with various ornaments. This temple his two pupils, Eanbald and Alcuin, built, at the command of their master, both unitedly and with their whole heart pursuing the work. This temple the father himself, with an assistant bishop, dedicated to holy Sophia,⁴ on the tenth day before he closed his life.”⁵

During the invasions, and amidst the ravages of the Danes, this noble building could scarcely be preserved from injury ; but we have no further records concerning it prior to the æra of the Norman conquest.

¹ Previous to this, according to William of Malmesbury, the windows were of linen cloth, or of planks full of holes. (*De Archiepiscopo Ebor. &c. lib. iii.*)

² Eddii Steph. Vit. S. Wilfridi, Cap. xvi. in *Gale Scriptorr.* xx. p. 59.

³ Rogeri de Hoveden Annall. Par. pr., in *Rerum Anglic. Scriptorr. post Bedam*, p. 231.

⁴ “ *Almæ Sophiæ*,” to pure, or holy Wisdom, i. e. to Jesus Christ, “ the uncreated Wisdom of the Father.”

⁵ *Alcuinus de Pontiff. et Sanctt. Eccles. Ebor.*

SECT. II.

DISCOVERY OF THE REMAINS OF THE SAXON AND NORMAN CHURCHES.—DESCRIPTION OF THE PLATES.

EARLY in the morning of February 2nd, 1829, a wretched fanatic, named Jonathan Martin, who had secreted himself in the Cathedral, after the evening service of the preceding day, for the purpose, set fire to the prebendal stalls on the south side of the choir. The flames gradually made their way to the organ, and from that to the roof adjoining the Central Tower, and, in the space of a few hours, destroyed the whole of the ceiling and roof of the centre aisle of the choir, with all the large and beautifully-carved bosses and key-knots, the sculptured capitals of the piers, the richly-wrought prebendal-stalls, and several ancient monuments.

After this deplorable conflagration, and while workmen were employed in removing the remnants of the sleeping timbers, and the walls that had supported the prebendal stalls, the attention of the author, who was engaged in examining those walls, in search of ancient moulded or carved stones, was arrested by a stone at the east end of the wall on the south side of the choir. The stone showed part of an abacus; and a little of the surrounding rubbish being removed, a perfect capital became visible. This was immediately pointed out to the master-mason, who ordered some of the workmen to raise it; but, on attempting this, they found it to be firmly fixed in a wall of good ashlar. The circumstance being reported to the reverend Canon then in residence, the workmen were desired to ascertain fully the extent of what had been thus accidentally discovered; and it was found to be a portion of a cluster of three capitals, with cylinders and bases, fixed into a good ashlar wall. A further search was ordered to be made, and this led ultimately to an excavation of nearly the whole of the choir, and to the exposure of valuable and interesting remains of former edifices. As the excavation was confined to the choir-portion of the present church, and extended not to the large transepts and the nave, it is evident that plans of the entire forms of structures that may have been erected previous to the present building could not be obtained; and although a greater extent of the present choir-portion was exposed than is now to be seen, yet limits to the investigation were necessarily placed, by the fear of violating the sacred chambers of the dead. Sufficient remains, however, were traced and examined, to enable the author, with a great degree of accuracy, as he hopes, to exhibit plans, not only of the Norman but also of the Saxon church, begun probably by king Edwin, under the instructions of St. Paulinus.

That these plans may be fully understood, it appears necessary first to describe the form and arrangement of the present church.

PLATE I.

This plate exhibits the ground-plan of the Metropolitan Church of York as it now stands, with indications of the positions of the ribs of the ceilings, vaults, altars, &c. It is cruciform, being in length, from base to base of buttresses, east and west, about 519 feet, and from base to base of the transepts about 249 feet. Internal length from base to base, or of clear way, 483 feet. Internal length of the transepts 222 ft. 6 in. The church consists of a nave, A, with side aisles, c c; choir, K, with lady chapel, N, and side aisles, L and M; south transept, D, with side aisles, E and F; north transept,

g, with side aisles, u and i. Large lanthorne tower, b; two bell towers, w and x; chapter house, s, and vestibule, r. To the church, on the south side, are attached offices at o, p, q, t and v.

The edifice is placed *nearly* correct, according to the cardinal points; the present choir is not in a straight line with the nave, but, as exhibited in the plan, is inclined towards the south, having a deviation northward of its centre, at the front of the organ screen, v, of about 2 ft. 4 in. from the centre of the nave. This deviation in direction was probably caused by the choir having been erected at twice; the first portion at the eastern end having been begun whilst the greater part of the old choir was standing.

PLATE II.

In this plate the ground plans of the remains of erections, prior to the present edifice, are displayed, with several of the measurements in connexion with each other. The plan of the present choir, lady chapel, &c., is drawn to an enlarged scale, (32 feet to an inch,) a a being the eastern piers of the lanthorne tower; b b b b, or the dotted shade, the walls of the present choir; c, the east aisle of the south transept, and d the east aisle of the north transept; e e e, the walls of the last made crypt; f f, entrances thereto; g, the screen adjoining the communion table; h, the front line of the organ screen; i is the original vestry for the present choir, containing Archbishop Zouch's chapel; k, the vestry now used, and l the ecclesiastical court; m is an entrance recently made from the crypt of the present structure, into the Norman crypt.

The parts of the plan in medium tint of shade, with the continuations n n n n, are portions of a cathedral of Norman erection, and the darkest parts of the walls are fragments of a Saxon edifice. The general tint o o o o being the concrete foundation thereof.

In the description of Plate I, it was remarked that the present choir does not stand in a direct line with the nave, but is inclined to it. This deviation is supposed, by some persons, to have been intentional, designed to represent the "Caput Domini," or, the inclination of the head of Christ on the Cross. In the present plate it is seen that the present side walls, b b, b b, of the choir do not stand parallel with the remains of the walls of the ancient edifices, and from the ascertained extent of Archbishop Thoresby's portion of the choir, it seems most probable, that the irregularity in the direction of the choir with the nave arose entirely from the difficulty of ascertaining the true direct line of the church, whilst the larger portion of the old choir was standing, and not from any intention of the builder of the fabric.

PLATE III.

This plan, which is drawn to the same scale as the plan in Plate II, represents the eastern portion of the church, presumed to have been built, according to the instructions of St. Paulinus, in 627, and finished by Oswald. It is formed from measurements taken, not only during the progress of the regular excavation, but from subsequent excavations made below the floor of the crypts, and in other places; from examinations of the stone, which is almost wholly of the oolite limestone, with occasionally some sandstones; from the size of the stones, which seldom exceed five inches in depth; and from the centre of the walls, which contain a large quantity of cobbles, grouted with coarse yet firm cement.

The form of the foundation is that of a cross, which was used about this time for the plan of St. Mary's Church at Hexham, Canterbury Cathedral, &c., and which became, in the latter part of the seventh century, a favourite deviation from the mere oblong, generally used for the ancient temples, basilicas, or palaces. It is observable, however, that in this edifice, the upper part of the cross was much shorter than usual.

The historian Bede, says, "that St. Paulinus began the palace of the Lord of a square form." This remark is, no doubt, made with reference to other churches, some of which were octangular; it may also refer to its not having a circular apsis at the east end, as was frequently adopted. But, however this may be, the plan of the church, as far as the author has been able to ascertain it, appears to have been of a square or right-angled construction.

The internal length of space between the foundations of the walls is about 120 feet; the external length 140 feet; external length of the transepts nearly 136 feet; internal length 106 ft. 6 in. As to the internal arrangement, it is impossible to give either an accurate statement of the extent of the various portions or their proper appellations, yet it may be plausibly conjectured that the plan represents the crypt of the choir; the choir-part being in extent about 72 feet, having a width of 27 ft. 4 in.; side aisles perhaps 18 feet wide, and transepts having a width of about 25 feet.

The whole of the light shade in the plan represents grouted or concrete masonry, and the black broad lines that lie therein are the representations of hewn oaks, varying from 9 to 17 inches in breadth, and from 14 to 24 inches in depth; which have been imbedded in the concrete foundation of the structure. In some instances the whole of the oak is gone, whilst in several, large portions of the heart of the tree are remaining as sound as when first imbedded. A perfect impression of all the irregularities of the surfaces of the timbers is left in the cement in which they were imbedded.

The extent of the substructured passages formed by the decaying of the oaks, was ascertained by floating united rods on the water that was found partially lodging in them.

Where the cement alone was found of insufficient substance to level the foundation above the timbers, large stones were used; among which were several of a coarse sandstone or grit, which had evidently been used in some former structure, probably Roman. These were not of sufficient interest to be represented by drawings.

The depth of the foundations, from the apparent soal of the ashlar wall of the old structure, could not be obtained, from the large quantity of water in which they were immersed, and the bog-like nature of the soil in which they stood.

The Saxon walls on each side of the western portion of the plan are about 6 ft. 4 in. high, 4 ft. 8 in. thick; their faces are composed of stones laid in herring-bone manner, forming courses 8 inches deep, and horizontal courses of stone of 4 inches. In the plan they are in dark shade, as are also the other parts of the ancient structure that are now above the foundations; they are composed of the oolite limestone and the sandstone, and are of coarse workmanship; a portion is exhibited as the inner wall, at A in Plate V.

The middle tint of shade in the plan implies the range of the outer walls of the old superstructure, formed from measurements, assisted by some supposition.

The white parts in the plan were probably always only soil; the part A is imagined to be the site of the wooden oratory in which King Edwin and his nobles were baptized, for at B was discovered a well of a semicircular form, full of pure water, and in the choir above it, exactly over this spot of soil, the high altar of the Cathedral always stood, until removed by Mr. Kent, about 1736.

Upon the Saxon foundation, between F G, F G, have been raised walls; the one on the north side being 2 feet thick; the one on the south, 2 ft. 4 in. thick. They are composed of materials which formed some edifice erected prior to the Norman period. They were probably raised by Eanbald and Alcuin, about 768, to give greater solidity to their magnificent structure.

These walls, a portion of which is represented at B B, Plate V, consist of the oolite limestone and

coarse sandstone, and contain several stones that have been partially burnt, perhaps in 741 ; several basement stones for the ashlar walling ; and several moulded stones, as is represented at *d* and *e* in Plate V. All the mouldings and surfaces of these stones, which have formed the interior of the church, are covered with a coat of fine white plaster, about a sixteenth of an inch in thickness ; and it appears that the plaster has been marked throughout, so as to represent regular-shaped masonry, having joints about an inch in breadth : see specimen at *c*, Plate V.

Figs. 1, 2, 3, and 4, in Plate III, are moulded stones of arches of small dimensions, probably belonging to the church of Paulinus : they have all the same character, namely, their fillets are formed at right angles with the faces of the stones—a character, it is conceived, that is not to be found regular in any other style of building. Fig. 5 is the profile of some bases. The five sections are drawn by a scale of two inches to a foot.

At *c c* in the plan are semicircular vaults, formed principally of sandstone ; they are 6 ft. 6 in. long, about 5 ft. 4 in. wide, and are about 4 ft. in height ; they appear to have been formed upon a thick coat of plaster spread upon the centres, as impressions from the centres are yet visible upon some of the plaster. The one on the north side is represented in Plate IV, where the ashlar walling, *A*, is also of sandstone or grit. No other use can now be assigned to these vaults than that of supporting spiral staircases at each western angle of this portion of the church. A fragment of a staircase well, of 6 ft. 8 in. in diameter, remains, directly over each of these vaults, in the roof above the vaults of the side aisles of the present choir.

The situation of the north-west vault is shown in Plate VII, at *c*, with a portion of the staircase, at *d* ; and a vertical representation of the remains of the staircase in the south-west angle is given in Plate VI. These staircases, and the supporting vaults, are thought to have belonged to Albert's edifice, raised about 768.

The want of greater height to the central or lanthorne tower, has been a matter of regret, even to some persons of sound judgement and good taste ; and it has been commonly supposed that the architect did not intend to leave it in its present state. Various plans of remedying this supposed defect have, at different times been suggested ; and during the late restoration of the choir, the addition of another story is said to have been contemplated, if not resolved upon. The excavation, however, having been carried to this part of the church, has put an effectual stop to every attempt of this kind. At the places where these vaults were discovered, there appeared a casing to each of magnesian limestone ashlar, only placed against, and not bonded with, the back masonry : see *G*, Plate VII ; also *B*, Plate IV. The author requested that a part of it might be removed from the vault, which is on the north side of the church, when a large hollow place appeared, and as the hollow evidently affected the foundation of a pier of the large tower, it was deemed prudent to ascertain its extent and state of perfection ; accordingly more of the ashlar was taken down, and the author entered with a candle to examine, when he found the vault as described above, and very much rent, and in an improper state to receive any additional weight. The whole of the front ashlar, *G*, Plate VII, was therefore taken away, and the vault exposed to the view of the dignitaries of the church, and examined by an architect. From the united evidence of the vault, of the irregular state of the general foundation of the adjoining large pier, which was nearly cleared round to the depth of about 9 feet, and of the present rent state of the large tower, it was concluded that the idea of heightening the tower must be totally abandoned.

How such an imperfect foundation came to be under the large tower may be thus accounted for. The vaults, with the staircases above them, were suffered to remain, and to be united with the Norman church,

as probably being connected with portions of the fabric which could not then be conveniently removed ; and during the repairs afterwards made in the church by Archbishop Roger, the vaults appear to have been closed up in front with magnesian limestone, as partially represented in Plate IV, at *B* : thus giving an apparent solidity to the mass of masonry there congregated. When the transepts of the present church were erected, the wall of the transept was made to abut against the side wall of the staircase, as represented at *A*, Plate VI : about 1270 John Romain, the treasurer, built a large bell tower, the eastern piers of which were united to the portions of the church standing near the ancient vaults ; and afterwards, on the erection of the present lanthorne, or large tower, these piers were cased with a new series of vertical mouldings or shafts ; and thus more and more weight was added upon old weak foundations and concealed insecurities.

That the piers of the lanthorne tower are of this conglomerated character, was clearly seen during the late restoration of the vertical shafts ; for the workmen then came to the vertical shafts of Romain's building, and the union with the old staircases is now evident. The position of the staircase on the north side of the church, or in the north-west pier of the lanthorne tower, is represented at *D* in the plan, Plate VII, where is also the plan of the supporting vault, *c* ; but the shafts of Romain's erection could not be shown, as there was not a sufficient portion of them exposed to enable a plan of them to be made.

It has been asserted by some experienced architects, versed in buildings, that the organ screen has hitherto materially assisted in preserving the stability of the eastern piers of the lanthorne tower ; and that its removal would have endangered that stability. Be this as it may, it is a truth that the north-east pier has shrunk, since the fire, from the organ screen nearly half an inch, and that the least support ought not to be taken from the piers.

At *H* in the plan, Plate III, is now to be seen in the crypt a mound of earth, covered at top with stones : this mound or heap of earth is shown by the vergers of the church as being a Saxon altar ; but of this hereafter : suffice it here to say, that all this white place in the plan has always been filled with earth to the level of the floor of the choir above.

The entrances to the side aisles of the crypt have been at *D D*, by steps leading down to them ; but the construction of the steps, and the place of entrance above, from the part *E*, cannot now be ascertained.

The principal entrance to the upper choir must have been also from the same part *E*, by an ascent of several steps ; for although the floor of the old nave and transepts must have been raised to about the present level, yet the evidence of the Saxon walls now remaining in the space occupied by the organ screen, and rising full twelve inches above the level of the present pavement of the nave, and of the height necessarily required for the vaults of the crypt, prove that the old choirs have been ascended by several steps.

That there were a nave and transepts before the present nave and transepts, is established by the facts, that St. William was buried in the nave in June 1154 ; that in the briefs sent forth in behalf of the fabric of the church during the building of the present nave, the old nave is described as having been a long time destroyed and prostrate ; and that in Mr. Torre's MS., page 4, it is asserted, " that the old nave, before it was taken down, was in its ancient pravity and deformity." It is, therefore, highly probable that the present cathedral contains, especially westward of the present choir, still more of valuable remains of ancient structures than have yet been exposed.

PLATE IV.

An arch, supposed to belong to the edifice, erected by Albert about 768. The ashlar at *A* is of the same age as the arch, and is of coarse sandstone; but the ashlar at *B* is of magnesian limestone, and was placed before the arch, probably by Archbishop Roger, about 1170. See Plate III.

PLATE V.

The upper portion of this plate represents, at *A*, the position of the stones which form the faces of the walls supposed to have been built by St. Paulinus, about 627. The front-casing-wall, *B B*, is ascribed to Archbishop Albert, who erected a new church about 768. This casing contains many stones belonging to a previous building, as indicated at *C*, *D*, and *E*; and several appear to have suffered much by fire; probably the fire of 741. See Plate III.

In the lower portion of this plate, at *F G*, is exhibited the Saxon zigzag wall, and its additional inner wall, so as to show where both have been curtailed; and also the union of a mass of masonry, *H I*, of another character, of another kind of stone, and of a more recent erection, *i.e.*, of Norman workmanship.

PLATE VI.

This representation exhibits a vertical portion of a staircase supposed to have been erected by Archbishop Albert, about 768. The well has been 6 ft. 8 in. in diameter; the workmanship is rude, being apparently worked with an adze, and the stones are some of them of the oolite limestone, and some of coarse sandstone. It has stood the changes and additions of the Cathedral, from its peculiar situation as connected with different portions of the fabric; *ex. gr.*, at *A* is the eastern wall of the south transept of Walter Grey's erection, abutting against the outer wall, *B*, of this ancient staircase. See Plate III.

PLATE VII.

This plate exhibits, on a large scale, plans of portions of walls of different erections, as they were found at the north-west angle of the choir. The darkest parts, *A A*, are Saxon walls, supposed to belong to the church of St. Paulinus. The part *B B*, the additional wall previously described, Plate III, is attributed to Archbishop Albert; as are also the portions around the vault *C*, and the staircase *D*. The parts *E E* are of Norman erection, and are assigned to Archbishop Thomas, about 1070. The portions *F*, *G*, and *H*, are attributed to the alterations made by Archbishop Roger, about 1170. The portion *I*, the outer wall of the north transept, erected probably about 1260. It abuts against the part *J*, which was then walled up, having previously been a window to give light to the part *Q*. At this period also the additional wall *K* appears to have been inserted, to strengthen the wall *I*. The parts *L L L L* belong to the present choir, whilst the plan *M* belongs to a pier of the lanthorne tower, which is a conglomeration of erections of various periods. See Plate III. *N* was probably, during the Saxon and Norman buildings, a descending approach to the entrance, *O*, of the north aisle of the crypt, but which was probably walled up during the erection of the western portion of the present choir.

Throughout the whole of the Saxon walls and foundations of the structures before described, the stones appear to be from the same quarries as had been used by the Romans for the multangular tower at York, and all their other erections in and around the city; the stones of the foundations in the Cathedral are quarried about four and a half inches thick, but of unequal length, being similar to those on the faces of the multangular tower; and the coarse grit stones in both cases are of much larger

dimensions than the oolite. These circumstances have led some persons to conceive that the old foundations and walls in the Cathedral are of Roman workmanship, and are remnants of some Roman edifice. Roman coins and fragments of Roman pottery were indeed found during the late excavations ; but such remains are commonly met with in every part of York.

When we remember that St. Paulinus was from Rome, that St. Wilfrid was frequently there, that both he and Benedict Biscop, Abbot of Wearmouth, engaged the assistance of masons, whom the hope of munificent reward had drawn from Rome, and also from Gaul, to build the stone churches after the Roman custom,¹ we may, with more probability, conjecture the whole to have been in accordance with the style then prevailing, although of inferior execution ; which being done under the Saxon dynasty in England, is, for the sake of identity, described as Saxon architecture.

It is supposed that the coarse grit stone has been obtained from the neighbourhood of Brimham rocks, and the oolite from about Ripon, and that both were conveyed by water, in light barges, to York.

¹ *Bedæ Hist. &c. lib. iv. c. ii.* *Willelm. Malmesb. De gestis Pontiff. Anglor. lib. iii.*

CHAPTER II.

STATE OF THE CHURCH FROM THE NORMAN CONQUEST TO THE TIME OF ARCHBISHOP GREY, IN THE REIGN OF HENRY III.

SECT. I.

THE CHURCH DESTROYED BY FIRE.—REBUILT BY ARCHBISHOP THOMAS.—INJURED BY FIRE IN THE
REIGN OF STEPHEN.—REPAIRED BY ARCHBISHOP ROGER.



WHATEVER injuries the beautiful edifice erected by Archbishop Albert may have suffered from the violence of the Danes, in their incursions into Northumbria during the ninth and tenth centuries, it appears to have been in a perfect state at the time of the Norman conquest: for although Archbishop Aldred, who then held the see, is recorded to have built a hall, or refectory, for the use of the canons, both at York and at Southwell, to have finished another which had been begun at Beverley, and even to have rebuilt the Cathedral Church of Gloucester, no mention is made of any repairs, during his prelacy, of his own church at York. But the grave had scarcely closed over his mortal remains, when the Norman garrison, assailed by the united forces of the English, Scotch, and Danes, having set fire to the houses in the neighbourhood of one of the castles which the Conqueror had erected in York, the flames spread far beyond what was foreseen or intended, a great part of the city was laid waste, and the Cathedral reduced to an unsightly ruin. This calamity, greatly increased by the entire destruction of the valuable and celebrated library formed by Alcuin in the ninth century, happened on the 19th of September, A.D. 1069; eight days only after the death of Archbishop Aldred.¹

In the following year, Thomas, a wealthy Norman, a canon of Bayeux, and chaplain to the Conqueror, whom he is said to have greatly assisted in his successful enterprize against England, was, in return for his services, appointed to the vacant see: “upon coming to which,” says his intimate friend Hugo the Cantor, or precentor of York, “he found the church despoiled by fire, which he repaired and newly covered, so as to serve for a time. He also repaired the refectory and the dormitory, but afterwards built the church that now is, from its foundation, and adorned it, and enriched it with clergy, books, and ornaments.”² This, undoubtedly, was the church, the remains of which were discovered in the recent excavation of the present choir, as related in the preceding chapter.³ A minute and accurate examination of these remains has enabled the author to ascertain that, with the exception of a few alterations, evidently of a subsequent period, and of which a particular account will hereafter be given, the work is all of one date. The marks used by the workmen, left on the face of the stones, repeated on several and various parts, the method of tooling, and the uniformity of the mouldings,

¹ *Sim. Dunelm. Rogeri de Hoveden Annall. Par. pr. Johan. Brompton. Leland. Collectt.*

² *Magnum Album penes Decan. et Capit. Ebor. fol. 3.*

³ See p. 5.

furnish ample and decisive evidence that the crypt at least, the portion of the Norman church still remaining, was the work of the same hands. The mouldings and other distinguishing portions have also been carefully compared with the mouldings and corresponding portions of other buildings, the dates of which are known; and the result fully accords with the testimony of Hugo the Cantor, and justifies the assertion that Archbishop Thomas, who held the see with the highest credit to himself, and the greatest benefit to his diocese, during the period of thirty years,¹ is entitled to the honour of having erected, from its foundation, the new church, of the grandeur and beauty of which a good idea may be formed from the character displayed in those portions of it which the rash and sacrilegious hand of a deluded incendiary has been the means of bringing to light. Further evidence to the same purport is supplied by an epitaph, generally indeed ascribed to a second Archbishop Thomas, but justly claimed by the historian of York,² for the first of that name; in which the excellent condition of the church, and the happy state of those who ministered in it, are celebrated, and attributed to his piety, zeal, and munificence.

The materials of which the remains of this once splendid edifice are composed, are neither of the oolite limestone, nor of the coarse sandstone used in the more ancient structures, but of magnesian limestone. This was probably preferred by Norman architects, as more nearly resembling the Caen stone, to which they had been accustomed in their native country. Its being near at hand may also have been an inducement with them to make use of it in preference to any other; it being, most probably, obtained from a quarry in Thevesdale, near Tadcaster.

Thevesdale was probably a part of the demesnes of the Percys, since, among the extensive lands held by them in Yorkshire, immediately after the Norman Conquest, we find they had eight carrucates in the parish of Tadcaster, three in Hazelwood, and one carrucate in Stutton.³ Afterwards, it seems, Thevesdale, either wholly or in part, became, in military fee to the Percys, the property of the Vavasours of Hazelwood Hall:⁴ previously to which, there is reason to believe a certain portion of it “was given for ever to God for the use of the Church of St. Peter,” the grant being, most probably, made by William de Percy to Thomas, the Norman Archbishop of York. The grant of the quarry generally known as “St. Peter’s Quarry,” and from which the stone used in building and repairing the successive structures has been chiefly brought, cannot, indeed, now be found among the records of the church, having, perhaps, been destroyed in the fire of 1135; consequently, the date of the grant, and the exact position and extent of the quarry in Thevesdale, cannot be ascertained; yet, from grants to other churches and religious houses subsequently made by the Vavasours, its situation may, with some good degree of probability, be conjectured. The Vavasours have been traditionally considered as the givers of the stone from the first, and the Percys as contributors of the wood; but evidence seemingly opposed to this tradition will be adduced in subsequent portions of the history of the church.

No contemporary writer has left us any particular description of the church built by Archbishop Thomas; but we cannot doubt that it was in accordance with the magnificence and elegance displayed in the best structures of the Norman æra. The style of building adopted by the Saxons was not

¹ *Rogeri de Hoveden Annall. Par. pr., Henr. I. Th. Stubbes Vit. Episcop. Ebor. in vita Thomæ senioris.*

² *History and Antiquities of York*, p. 415. *Stubbes. ubi supra.*

³ *Abreviatio ex Libro dicto Doomesday in Scaccario Westm. fol. 16*, prefixed to *Magnum Album*.

⁴ Concerning these two great Norman families, the indefatigable Dodsworth remarks, “That Percy Co. Northumberland, and Vavasour de Haselwood, have been Lords and Tennaunts since the Conquest, and that the said Vavasours in *twenty-four* descents never married with any de their heirs.”—*Dodsworth’s MSS.* 127 fol., p. 90, Bodleian Library.

changed, but the dimensions were greatly enlarged ; not in length and breadth only, but also in height ; in consequence of which buttresses were introduced to support the walls ; and the work, generally, was distinguished by greater firmness and neatness, and more varied ornaments.¹

As this church, worthy no doubt, in every respect, of the wealth and taste of the prelate by whom it was erected, and of the see over which he presided, had arisen out of the ashes of a former church, so, as it appears from the historians of the period, it was itself doomed to undergo, after no long interval, a fate similar to that of the sacred edifices which had preceded it. For according to Gervase of Canterbury, “on the second of the Nones of June, (June 4th) 1137,” the twenty-third year of the pontificate of Archbishop Thurstan, “the church of the blessed Peter at York, where was the seat of the Archbishop, was burnt by a casual fire ; and on the outside of the walls of the city, the church of the blessed Mary, where was an abbey.”² With these, according to Godwin,³ thirty, or, as Stowe says,⁴ thirty-nine other churches, and almost all the houses of the city, were consumed. To what extent the church of St. Peter actually suffered by this fire, it cannot now be certainly known. From the words of the Monk of Canterbury, it might be thought that it was entirely destroyed ; and the learned historian of York has spoken of it as “lying in ashes all the time of Archbishop Henry Murdac and St. William, Thurstan’s immediate successors, until Archbishop Roger, anno 1171, began to rebuild the choir with its vaults, and lived to perfect them.”⁵ But some allowance must always be made for the exaggerated language and the indiscriminating manner in which the ancient chroniclers are accustomed to describe such calamities ; and a few circumstances connected with the history of the church, during this long period of supposed utter desolation, may be collected, which indicate that the damage sustained by the Cathedral was by no means so great and extensive as writers have represented it to have been.

The services of the church appear to have continued to be regularly performed ; not a hint occurs of their having been in any measure suspended or impeded by the state of the building ; nor would it have been at all consistent with the character of Archbishop Thurstan, who is said to have renewed or repaired no fewer than eight monasteries, that he should suffer his own church to lie in ruins during the last seven years of his prelacy, and leave the good work of restoration to a successor ; especially as the period immediately following the battle of the Standard, which was fought in the year after the supposed total destruction of the Cathedral, is celebrated as one of such peace and prosperity as York had not previously enjoyed.⁶ Further, it is recorded that the first parliament was held in York, by Henry II, in the year 1160 ; yet in the history of its proceedings, with which the most solemn religious services would undoubtedly be connected, no intimation is given that such services were prevented, or their splendour diminished, by the ruined state of the Cathedral ; in which they would, of course, have been performed. And in the year 1171, the very year in which Archbishop Roger is supposed to have begun to rebuild the choir, with its vaults or crypt, “another convention of the barons and bishops was summoned to meet at York, when William I, of Scotland, did homage to Henry II, and in token of his subjection offered and deposited upon the altar of St. Peter in the Cathedral Church of York, his breast-plate, spear, and saddle :”⁷ a certain proof that the church was

¹ Dr. J. Milner’s Essay on Ecclesiastical Architecture, chap. iii.

² *Chronica Gervasii, Ann.* 1137.

³ *De Presulibus*, p. 31.

⁴ *Annals*, p. 144.

⁵ Drake’s Hist. &c. p. 473.

⁶ Drake’s History, &c. p. 92.

⁷ *Knyghton inter X Scriptores. Rog. de Hoved. Annall. Par. poster.*, by whom the transaction is placed in 1175. Drake’s Hist. &c. p. 93.

not then in the prostrate condition from which Archbishop Roger is said to have raised it. Eighteen years before this remarkable transaction, and thirty-four years after the calamitous fire by which the Cathedral is said to have been destroyed, the body of Archbishop Murdac had been brought from Beverley, where he died, to be interred with due honour in the church at York. A church "lying in ashes" would hardly have been the burial place of a prelate, who, while living, had not been permitted, or who did not choose, even to enter the metropolitan city, and who might have been most honourably interred in the Collegiate Church of Beverley, where he had chiefly resided.

Archbishop Murdac had been consecrated at Rome by his friend Eugenius III, with whom he had been educated in the Abbey at Clareval, and had received from him the pall, in opposition to the wishes of Stephen; who, on the death of Archbishop Thurstan, had caused William, son of his sister Emma, by Earl Herbert, to be elected to the see, and consecrated. Mortified by the refusal of the Pope to confer the pall on his nephew, the king did all in his power to annoy Murdac; and through his influence the Archbishop was opposed by his own canons, and shut out of York by the citizens. Retiring to Beverley, he thundered forth his anathemas against both these parties; suspending the canons of the church, and laying the city under an interdict. Eustace, the son of Stephen, who was then at York, finding all his endeavours to appease the prelate and to effect a reconciliation between him and the canons vain, "of his own power and authority caused proclamation to be made in the city, that all divine offices should be performed as usual."¹ But how could they be performed if the choir and its vaults had been destroyed? These offices, it is clear from this fact, had been discontinued for a season, in consequence of the suspension of the canons, not of the dilapidated condition of the church.

On the death of Archbishop Murdac, and of his friend Eugenius III, an event which is said to have happened on the same day, William went to Rome, and there had his election confirmed by Anastacius IV, from whose hands he also received the pall. Having returned from Rome, he hastened to take possession of his see. His entrance into the metropolitan city was signalized, according to the Breviary of the church of York, by an event of a miraculous nature, which is thus related: "When the blessed William was entering the city of York, and the multitude of his sons, with unbridled zeal, were passing over the bridge after their father, the fastenings of the bridge, which was of wood, were broken; and thus, dreadful sight! a countless number of men, women, and children, fell into the rapid stream of the river. The prelate, turning towards those who were immersed in the water, made the sign of the cross over the people, everywhere overwhelmed by the waves, and weeping bitterly, prayed to the Lord that the deep might not swallow them up. The prayer was scarcely finished, when the devouring water, by supreme command, yielded itself as a bridge to convey all who had fallen in to the solid ground."² In the table of the miracles ascribed to St. William, it is stated that "no person was injured by this accident; the leg of a horse only having been broken."³

This event is said by Stubbes to have happened on the 7th of the Ides of May, (May 9th) 1154. On the 8th of June, in the same year, this celebrated prelate died, after a very short illness; the effect, it was thought, of poison conveyed in the chalice at mass. In the anthem appointed to be sung at his festival after his canonization, this is expressly assigned as the cause of his death: but in the ninth lesson of the service at his festival, in the Breviary, the circumstances attending his death are related

¹ Drake's Hist. &c. p. 418.

² *Breviarium ad usum insignis Metropolitanæ Ecclesiæ Ebor. Fest. Sancti. Jun. viii. Fest. S. Willelmi, Sect. viii. Brompton, inter X Scriptt. Stubbes, de S. Willelmo.*

³ Dodsworth's collection in Bodleian Libr. cxxv. f. 132-142. "Out of a table in the revestry of the Cathedral Church of York."

without the slightest hint of this fact.¹ "This great man," it is there said, "remained among his brethren some days ; in the sacred institutions he began to shine forth illustriously, to the comfort of the good, to the terror of the wicked, that he might present an acceptable people to the Lord. But when it pleased the Lord that so precious a jewel should adorn the heavens rather than the earth, the holy prelate solemnly girded himself to celebrate the festival of the Holy Trinity. The mysteries being completed, he returned to his palace ; he entered his chamber, the violence of fever exerted its strength, with a prophetic spirit he foretold to his friends the very day of his death. When, therefore, he perceived that the day of his death, and of the dissolution of his body, had arrived, having bidden farewell to his brethren, with a joyful countenance he surrendered his more joyful spirit to the Lord. The earthly remains of his sacred body were buried in the sacred edifice of St. Peter, where many miracles have been performed to the praise of our Lord Jesus Christ, to whom be honour and glory for ever and ever. Amen."² The tomb of this eminent prelate appears to have been in the nave ;³ that part, therefore, of the Cathedral had not been destroyed, or greatly injured.

After the death of Archbishop William, Roger, Archdeacon of Canterbury, and chaplain to Henry II, was elected to the see, and consecrated by Theobald, Archbishop of Canterbury, on the 10th of October 1154.⁴ He held the see twenty-seven years ; yet if we are to believe the account commonly given of the state of the Cathedral at this time, he found it "lying in ashes," and suffered it to remain so during twenty years. This is scarcely credible. Nor is it consistent with the following letter, addressed to him by Pope Alexander III :

"Alexander, the servant of the servants of God, to his venerable brother Roger, Archbishop of York, and Legate of the Apostolic See. Health and apostolic benediction. Whereas the church committed to you is pre-eminent in much dignity, it becomes you diligently and anxiously to take care that its dignity in all things which pertain to the honour of the church and the glory of the same may be resplendent, so that the zeal of your anxiety may appear in these things. We especially recommend, and moreover charge you, that whereas in some cathedral churches which are far inferior to your church, this prerogative and dignity is preserved ; that at their greater altars none except bishops or canons of the said church dare to celebrate mass ; at the greater altar of your church, even presbyters are everywhere admitted to celebrate mass ; and so, in some measure, the dignity of the said church is diminished and grown vile. Since then it becomes your prudence diligently to attend to all those things which may increase the dignity of the church and the honour of your fraternity, we command you, by our apostolic writings, that you, along with the chapter of the said church, or of the greater and more sound part of it, determine that no one except a bishop or a canon of the said church shall dare to celebrate at the greater altar of the said church, nor that any, except they be canons of the said church, shall presume to read the gospel and epistle in the mass which is celebrated at the said altar. That you may determine on these things, according to our mandate, we, the Lord being our adviser, will have this ratified and confirmed.

"Dated Anagni, 3rd Calends of April."⁵

It is much to be regretted that the date of this epistle is defective, no year being specified. The pontificate of Alexander, and the prelacy of Archbishop Roger, were nearly synchronous ; Alexander having been elected and crowned in 1159, Roger consecrated in 1154, and both having died in 1181. The Pope appears to have resided at Anagni at various times during his pontificate ; when driven from

¹ The anthem is, in part, cited by Drake, (Hist. &c. p. 419,) from Godwin ; who, as Bishop Nicholson remarks, "quotes no authorities," and on whose accuracy no reliance can be placed. See Eng. Hist. Library, Part II. ch. v.

² *Breviarium*, &c. *ubi supr.* lect. ix.

⁴ *Radulph. de Diceto*. According to Stubbes, by Pope Anastacius IV.

³ See Plate I, letter A.

⁵ *Magnum Album*, par. iii. fol. 93.

Rome by the factions of the anti-popes, or the arms and adherents of the Emperor Frederic Barbarossa : so that the mere mention of the place is not sufficient to determine the year in which it was written. But one expression in the letter may, perhaps, lead us nearly to the true date. The Archbishop is addressed by the Pope as “ Legate of the Apostolic See.” This honour had been earnestly solicited for him by the king, about the year 1164, and reluctantly granted, “ but under such a restriction as rendered it ineffectual,”¹ and the commission of appointment was immediately returned to the Pope. From a letter written by Alexander to Roger, and to Hugh, Bishop of Durham, jointly, in 1170, on the subject of the coronation of the king’s son, it appears that the honour had not then been conferred upon the Archbishop.² But in another letter from the Pope, written, according to Hoveden, in the year 1176, he is distinctly recognised as Legate. Now as Alexander is known to have finally left Anagni, and to have fixed his residence in Rome, early in the year 1178,³ the letter above cited must have been written in the interval between the years 1170 and 1178, the period during which the Archbishop is commonly supposed to have rebuilt the choir and the crypt from the foundations. But who would imagine on reading the letter, that the Metropolitan Church of York, or the choir of the church, was then rising or had recently risen out of the ashes in which it had been lying more than thirty years? The practice censured and forbidden by the Pope, it is evident, had not been recently introduced on the renewal of long-suspended services at the altar ; it had for some time prevailed. “ The dignity of the church was diminished ” by an irregular celebration of the sacred rites ; not by “ the exile ” of the great altar, or the destruction of its appropriate station.

In Mr. Torre’s collections, mention is made of an Indulgence issued by Joceline de Bailul, who was consecrated Bishop of Sarum in the year 1142, and died November 18th, 1184, setting forth, “ that whereas the Metropolitan church was consumed by a new fire and almost subverted and destroyed, and necessarily spoiled of its ornaments, therefore to such as bountifully contributed towards the re-edification of it, he released to them forty days of penance enjoined,” &c.⁴ This statement occurring among Mr. Torre’s notices respecting the Metropolitan Church of York, has very naturally been supposed to refer to the calamity which, according to Gervase and others, that church suffered in the reign of Stephen ; and to the rebuilding or the repairing of it by Archbishop Roger ; and by recent authors the words “ of York,” not found in Torre, have been supplied. The original document to which Torre refers has been unfortunately lost ;⁵ but that in his notices of it he has either been himself mistaken, or has been the cause of misleading others, is in the highest degree probable ; for supposing this Indulgence to have been issued by Joceline in the very beginning of his prelacy, he would hardly have called that “ a new fire ” which had happened at least five years before ; much less would he have so denominated it, nearly thirty years afterwards, when Archbishop Roger was, according to the common opinion, preparing to rebuild the long-desolated church ; and if it relate to York, it must be referred to this latter period, since no intimation of any previous preparation to raise the prostrate edifice is anywhere to be found. Besides the see of Sarum has no peculiar connection with the Metropolitan Church of York ; it is in the jurisdiction of Canterbury. Now it so happened that on the Nones of September (September 5th) 1174, the Metropolitan Church of Canterbury was so greatly injured by fire, that it was necessary entirely to

¹ Lord Lyttleton’s Hist. of Henry II. vol. iv. pp. 37, 376.

² *Hoveden Annall. Part. post.*

³ *Baronii Annall.*

⁴ Torre’s MSS. p. 2.

⁵ It was contained in a Register entitled “ *Fabrica, viz. Ludham’s Rentall Custos of y^e Fabrick fact. 1338.* ”

rebuild the choir :¹ and it cannot be doubted that the Bishop of Sarum would be prompt in rendering assistance to his mother church. The conclusion seems to be warranted, that by some accident a document belonging to the Metropolitan Church of Canterbury has been mingled with documents pertaining to the Metropolitan Church of York.

The remains of the ancient crypt, which have been recently discovered, correspond, as it has been already observed, with the earliest Norman work in England ; and no doubt can be reasonably entertained that they are the remains of the church built by Archbishop Thomas. These therefore concur with the few historical notices which have just been produced, and the arguments grounded on them, in disproving the commonly received opinion that Archbishop Roger “ found the Cathedral in ashes, and rebuilt the choir with its vaults from the foundation.” An accurate examination of these remains, however, will enable the experienced antiquary and artist to detect certain parts varying in some degree in their architectural character, from the greater portion of the crypt, and which may therefore, with the highest degree of probability, be assigned to this prelate. These are the manifest alterations and additions in the vestibules of the side entrances to the crypt ; the vaultings of which also, long since removed, may have been of the same date. What he did above the crypt, what portion of the choir itself he rebuilt, repaired, or altered, cannot be now ascertained. In the foundations of Archbishop Thoresby’s, or the present choir, as seen when exposed in the recent excavation, so many bases, capitals, and mouldings, corresponding in character with the style of Archbishop Roger’s time, were discovered, as to lead to the conclusion that his repairs, additions, or alterations, were not indeed inconsiderable. Of their actual extent, in the absence of all documents, no just judgment can be formed. Had he rebuilt the choir, he would no doubt have been assisted by episcopal indulgences, or by large grants and contributions of the pious ; if such aids were required and furnished, all the memorials of them have perished. One important document belonging to this period remains ; but it affords no evidence of the rebuilding of the choir by this prelate ; its testimony so far as it goes seems to have a contrary bearing. It is a grant from Lord William de Percy of “ the church of Topcliffe, with all things pertaining to it, to the Church of St. Peter at York, as a perpetual alms for the repairing and building, according to the direction of the Lord Archbishop Roger and his successors, and the Chapter of York, such parts as they should see fit to repair or build ; the Chapter to undertake nothing without first obtaining the authority and assent of the Archbishop. This grant was not to be in lieu of what the Treasurer of York was accustomed to supply for the reparation and rebuilding of the church. If at any time the Archbishop and Chapter should think it necessary to cease from building and repairing the church, all the revenues of the aforesaid church (of Topcliffe) were to be applied to the purchasing of sacred vessels, and those ornaments which the Treasurer was not bound to provide ; so that neither the Archbishop nor the Chapter, after the death of Roger de Alveto, who was then the parson of the church, should be at liberty to apply the revenues to any other uses. This donation and grant,” adds the noble donor, “ I have made for the safety of my own soul, and of that of my wife Sybilla, of my father, of my mother, of my sons also, and my daughters, and of all my ancestors, that the blessed Peter, the bearer of the keys of heaven, may intercede for us with the Lord.”² The general manner in which the revenues of Topcliffe are here directed to be applied, and the circumstance that they were not to belong to the church of York till after the death of Roger de Alveto, the parson, seem to denote

¹ *Radulph. de Diceto Vit. Archiepp. Cant. Hoveden Annall. Part. post.* who says that almost the whole city of Canterbury was destroyed by the fire.

² *Magnum Album, par. ii. fol. 92.*

that no great works, such as the rebuilding of the choir, were then going on, for which the Archbishop and the Chapter would require immediate aid. They may, it is true, have been completed; yet even in that case, if they had been of the extent usually supposed, some allusion to them might have been expected. But as Richard de Percy, the grandson of Lord William, who confirmed this grant in 1226,¹ “had livery of all those lands in Com. Ebor. whereof his mother died seised,” so early as 1204 or 1205,² it is highly probable that the original grant was made before the year in which Archbishop Roger is commonly stated to have begun the restoration of the choir. This conjecture is strengthened by the fact that the last intimation we have of Lord William de Percy, as still alive, is in the year 1168, when he was a subscribing witness to a charter of Henry II, granted at Nottingham. He was dead in 1173.³

If, after what has now been stated, there should appear reason to doubt the accuracy of Stubbes concerning the complete destruction of the choir of the church and the re-building of it by Archbishop Roger, we may receive, without hesitation, what he relates of the other works ascribed to him, on which he employed no inconsiderable portion of the great wealth which he is said to have amassed. Of these the largest and the most costly, was the rebuilding of the Archiepiscopal Palace, on the north side of the Cathedral; a fragment of which remains to this day. He also built, near the door of the palace, and adjoining the north aisle of the nave, the Chapel of St. Sepulchre; which he dedicated “in honour of the Blessed Mary the Mother of God, and of the Holy Angels: to sustain for ever four priests, four deacons, four sub-deacons, and a sacrist for the celebration of divine services, to the eternal honour of God, the glory of his successors, and the remission of his own sins.” This chapel he endowed with no less than eleven churches; five of which were his own gift, and the rest he obtained from some of the faithful of his diocese. The founding of this chapel, in such close connection with the mother church, gave offence to the canons of the church; who were appeased by his exonerating them, and transferring to the sacrist of the chapel, the duty of providing what was necessary for some of the peculiar rites and usages of the day of the Lord’s Supper, or Maunday.⁴

Having held the see twenty-seven years, this eminent prelate died at York, or as Hoveden says, at Sherburn, November 22, 1181, and was honourably buried, according to Stubbes, “in the middle of the choir of the church, which he had himself newly constructed.” But it is more probable that he was interred in the chapel of St. Sepulchre, or of St. Mary and the Holy Angels, which he had built at so great a cost, and so liberally endowed, since no notice is taken of his remains, on the removal of those of other prelates, from the choir in subsequent periods; and Mr. Gent remarks,⁵ that it was said that an Archbishop or two had been buried in that chapel. Who so likely as the founder? In the north aisle of the nave, and near the door of that chapel,⁶ there is a table tomb, in the wall, inclosing a wooden and a leaden coffin, which may be seen through the open quatre-foils on the side. This is usually described as the tomb of Archbishop Roger. But as the wall was not built till above one hundred years after his death, and not on the scite of the wall of the old nave, and as there are evident marks of a still later insertion of this tomb, it most probably contains the remains of some other person.⁷

¹ *Magnum Album, ubi sup. fol. 96.*

² Dugdale’s *Baronage*, ed. 1675, pp. 270, 271.

³ Charlton’s *Hist. of Whitby*, pp. 83, 137, 141.

⁴ *Stubbes, Vit. Pontiff. Ebor. in Vit. Rogeri.*

⁵ Gent’s *History of the Cathedral of St. Peter*, p. 24.

⁶ A representation of this door may be seen in Pl. XLIX, of *Halfpenny’s Gothic Ornaments*.

⁷ *Hoveden Annall. Part. post. Anno 1181.*

After the death of Archbishop Roger, the see remained vacant nearly ten years ; the king retaining it in his own hands, and seizing not only on the temporalities of the see, but on all the effects of the late prelate. At length, on the accession of Richard, Geoffry Plantagenet, his illegitimate brother, son of Henry I. by the celebrated Rosamond, was elected by the Chapter, through the influence of the King, consecrated at Tours August 18th, 1191, and soon after installed, in the Cathedral of York, with great splendour. He held the see twenty-one years ; during the greater part of the time, at enmity with the deans and canons of his church, opposed by the Pope and the King, and at last dying abroad, after an exile of seven years. After his death the see was again vacant during four years, when Walter Grey, who had been translated from Litchfield to Worcester, was, by desire of the King, elected to the see of York, and consecrated November 10th or 11th, in the year 1215.

Of the state of the fabric in the interval between the death of Archbishop Roger, and the appointment of Walter Grey, we learn but little from any of the ecclesiastical historians of the period ; and nothing remains among the records of the see to give us any certain information on this subject. But in the lessons of the York Breviary appointed to be read at the commemoration of St. William, the following remarkable circumstance is related :—

“ St. William being dead, and the Lord being desirous of being magnified in his saint, and of testifying to the people by remarkable tokens the sincerity of his saint, it happened that on a certain dark night, the flame from the torch of a careless watchman set fire to the city. From this conflagration proceeded a globe of fire which ran along the middle of the street, consuming every thing in its way, encompassed the house of prayer in which the holy body rested, and by its fiery assaults laid it waste ; not only unroofing it, but reducing to ashes or desolate charcoal the furthest building of the temple. The consolation of the good citizens was thus laid prostrate, and the very house itself which had been founded for the strengthening of their faith, was almost rooted up from its foundations. But whilst the raging flame was multiplying its fires, and destroying by its voracity whatever was opposed to it, so that the great plates of brass and iron were, like chaff, food for the fire, a beam of immense magnitude being separated from the roof fell on the lowly tomb (of St. William), and cut the cover of it in two ; and that portion which had covered the feet, being separated, it was reduced to burning charcoal. Great grief and bitter lamentation were then heard from all who came to the tomb ; and it was the opinion of all that the flesh had turned into ashes before the funeral pile ; but a flowing spring, by the divine command, had so tempered the flames, that the vestments of silk in which the heavenly body (gleba) had been enveloped had in no part felt the fire, nor did the flesh enclosed within appear to be burning ; but, like silver shining in the furnace, it displayed the brightness of flesh reserved for celestial happiness.”¹

The marvellous character of this relation may, perhaps, create some doubt of its credibility ; yet it can hardly be supposed that it would be introduced into the services of the church in which the disastrous event is said to have happened, unless it had some foundation in truth. The lessons, it may be presumed, were composed not long after the canonization of the Archbishop, in 1226 ; that is, about seventy years after his death and burial ; when it would be certainly known whether, during any part of that period, the Cathedral had suffered from fire, or not. If such a calamity did indeed happen, it would, most probably, be in the earlier part of that period, before the accession of Archbishop Grey, in whose prelacy the transepts were rebuilt. Now it is well known that in the year 1189 a terrible

¹ *Breviarium, &c. In Commemoratione Sancti Willelmi.*

persecution of the Jews broke out in various parts of England, and raged with peculiar fury in York. In the midst of the tumults, which lasted several days, the Jews themselves, as well as their persecutors, are said to have set fire to several houses in the city; and when the populace had completed the tragedy which the Jews had begun, by mutual slaughter, in the castle, they who were indebted to the Jews proceeded to the Cathedral, where the bonds were deposited, broke open the chests, and burnt all the writings in the midst of the church.¹ Was this the fact on which the story in the Breviary is founded? No event more likely to have served this purpose is recorded. Yet Roger de Hoveden, who mentions the massacre of the Jews, and the burning of the Castle, is silent as to any injury done to the Cathedral. If any injury were suffered at that time, it could not have been considerable, as we find that in 1191 the church was in a state to admit of Archbishop Geoffry's being installed in it, with great splendour; and that in 1195 Hubert, Archbishop of Canterbury, was received as Apostolic Legate, introduced into the church in solemn procession, and held in it, during several days, a great council, at which were assembled the clergy and all the principal ecclesiastics of the diocese. There were, indeed, various interruptions of the divine offices during the prelacy of Geoffry, but these were occasioned, not by the state of the fabric, but by frequent and violent contests between the Archbishop and the Dean and Chapter. When he came to the see as Archbishop elect in 1189, he refused to install Henry Marshall, whom the King had preferred to the Deanery, on no other ground than that he himself had not received confirmation from the Pope. The Dean resented the refusal; and did every thing in his power to annoy the Archbishop. On one occasion when Geoffry was coming to the church to hear vespers, on the vigil of Epiphany, the Dean and the Treasurer began the service before he could reach the choir. Having arrived, he ordered the choir to cease, and began the vespers himself. His order was disregarded, the candles were extinguished, and service abruptly ended. On the next day the citizens came, as usual, to attend the service. The Dean and the Treasurer would not make the satisfaction for the insult offered to him on the preceding evening which the Archbishop required; the people took part with the Prelate, and the delinquents, in terror, fled, the one to his Deanery, and the other to the tomb of St. William, which, it appears, had already become a sanctuary; and must have been, at that time, in a perfect state. After this disgraceful proceeding, in the year 1193, the Dean and the Canons having refused to give the fourth part of their revenues, at the request of the Archbishop, towards the redemption of the King, he declared the Deanery vacant, and both parties appealed to Rome. In the mean time the canons suspended the celebration of divine offices in the church, and the ringing of bells, made bare their altars, set a lock upon the Archbishop's stall in the choir, and another on the door by which he usually entered the church from the palace.² From these and other similar circumstances, which might be related, it may be inferred that if the church suffered any injury by fire in the interval between the death of Archbishop Roger and the Prelacy of Walter Grey, it was not very extensive or lasting.

¹ Drake's History, &c. p. 94. Tovey's *Angl. Judaica*, pp. 21—27.

² *Hoveden Annall. ubi sup.* Drake's Hist. &c. p. 561.

SECT II.

THE SYMBOLICAL CHARACTER OF ORNAMENTAL FOLIAGE.

THERE is scarcely any feature of what is usually called Gothic Architecture more strikingly characteristic than the sculptured foliage with which the more magnificent buildings of this style are so richly adorned. In the Saxon architecture, if, indeed, we have any remains of that style to guide us, it appears to have been very sparingly used. In the Norman, it occurs, indeed, yet not very commonly, among zigzag mouldings, and grotesque devices of animals. But when we come down to the period of that which is denominated the early English, and especially as we advance to that which is called the Decorated, we find it pervading almost every part of the sacred edifice. It decorates the capital of the column and the pier; it insinuates itself into the hollow moulding, and issues thence to adorn the head of the neighbouring shaft; it springs forth from the wall in the graceful forms of brackets and corbels; it creeps along the canopy of windows and doors; it rises in the crockets of pinnacles, which it crowns with the leafy finial; it gives beauty and variety to the numerous intersections of the ribs, in the groined roof; it drops in curiously-wrought pendants from canopied stalls, or the richly-carved ceiling of the Tudor age.

To an inexperienced or incurious eye, all this beautiful assemblage of leaves and flowers might appear altogether arbitrary, determined by no principle, restricted by no rule, subservient to no other purpose than that of mere decoration, and depending wholly on the taste and fancy of the sculptor or the architect. But he who will be at the pains closely to examine these decorations, will perceive that amidst great apparent diversity, there is a striking degree of uniformity: that the leaves and flowers expressed by the artist, different and multifarious as to a hasty or careless observer they may seem to be, are, in reality, but few; and that one or two forms of leaf prevail even from the earliest to the latest period in which ornamental foliage appears. The artist had a large range of objects before him. Nature every where presented to him flowers of beautiful symmetry—shrubs and plants of luxuriant growth, and graceful form; yet during the whole period of Gothic architecture, no great variety in the subjects of the ornamental foliage is to be observed. The sculptor, or the architect, it must be evident, did not select at pleasure any branch, or leaf, or flower, that might strike his fancy, or that offered an elegant pattern by which to form a capital for a pillar, a bracket, or a boss. The laurel, the vine, the ivy, the maple, the oak, and one or two other species, selected from the numerous tribes of the vegetable creation, compose the decorations which give so peculiar and so pleasing a character to the Gothic style of church architecture. But there is one other plant which has obtained from the sculptor far greater attention than any of the few just mentioned: a plant of humble growth, unobtrusive and retiring, having little in its form or colouring to attract the eye, a common weed, to which no modern artist, we may be sure, would have had recourse as a subject worthy of the chisel. We find the representation of this lowly plant first on the Norman pillar, and thenceforward in the foliage of every period; during two centuries, with the exception of the laurel, being almost the only type employed; and always holding the principal place. This is no other than the *Avens*, known to botanists by the name of *Geum*; two species of which are not uncommon in this country, *Geum urbanum* and *Geum rivale*. In every sacred edifice adorned with sculptured foliage, the representation of this modest plant

is seen ; not always, indeed, free and graceful ; not always in strict accordance with nature ; accommodated in form and shape to the place it occupies—varied it may be according to the fancy of the artist—but always preserving so much of its natural appearance, as to be readily identified with its prototype.

This remarkable character of the ornamental foliage of Gothic Architecture must involve some principle. It could scarcely have sprung from chance, or have been the result merely of taste or fancy. We must look for it in the use of symbolical representations which prevailed in the most ancient times, and in the most civilized nations. It is to be traced to the system adopted in the earlier ages of the world,—and pursued through a long succeeding period, of expressing abstract ideas by visible objects, and of denoting spiritual by sensible things ; a system with which Moses is supposed not to have been unacquainted, in which he may have been instructed by the Egyptians, from whom it appears to have passed to the Greeks and Romans, and to which are to be referred many of the usages of the ancient Christian church. Symbolical representations, like figurative terms, to which they bear a strong resemblance, had their origin, no doubt, in the poverty of language ; but the extent to which they were carried, and the great variety they assumed, may be easily traced to vivacity of imagination, a love of mystery, and the pleasure which the mind receives from searching after and discovering hidden analogies.

From every part of nature, from various productions of art, from the creations of human fancy, the elements of symbolical language have been derived. The heavenly bodies, the human frame, the beasts of the field, the birds of the air, the inhabitants of the waters, trees and herbs, flowers and fruits, insects and reptiles, have all contributed to furnish sensible representations of the conceptions of the mind, of things spiritual and divine, of the invisible objects of faith and hope. Among these the vegetable productions of the earth have always held a distinguished place. The lotus, the papyrus, and the reed of Egypt, the pomegranate, the palm, the pine, the cedar, the cypress, the vine, the ivy, the olive, the rose, the myrtle, the acanthus, the silphium, ears of wheat, leguminous pods, the dittany, and even parsley, with many others of the same class, have in different regions, and in different systems of religion and mythology, obtained a sacred and mysterious character, and been employed as the representatives of various religious opinions and sentiments both true and false.

The pomegranate that alternated with the golden bell on the hem of the robe of the Ephod, worn by Aaron when he ministered in the holy place ; the almond-shaped cups of the golden lamp-stand for the tabernacle ; the hyssop used by the priest when he sprinkled the water of purification ; the two rows of pomegranates with which Solomon adorned the capitals of the emblematical pillars, erected in the court of the temple ; the lilies which surrounded the rim of the great molten sea containing the water of ablution for the sons of Aaron ; and the palms with opening flowers carved on the walls of the temple, both within and without the oracle,—were all, no doubt, symbolical, in conformity with the sentiments and usages of other ancient nations ; by whom all these plants were employed as sacred symbols ; the signification of which it is not difficult to ascertain.

It cannot, therefore, be thought incredible or unlikely that the foliage with which the Christian architects of the middle ages adorned their more splendid sacred edifices, should be symbolical as well as ornamental ; especially when it is considered that the plants they have introduced are few in number, and that in general their symbolical value is well known and clearly established. They could scarcely avoid such an application of this ornament, when the very form of the church was designed to be a symbol, and a mystical sacred system governed the geometrically-formed portions of the edifice ; when

every part of the ceremonial of worship, when every vestment in which the priesthood ministered at the altar, and even the colour of the materials and of the columns about the altar, had a significant emblematical import.¹

Of the symbolical character of the laurel or bay, which is frequently introduced in the ornamental foliage, there can be no doubt. Among the ancient heathen nations it was regarded as the most noble of all plants, and had various emblematical meanings. It was the symbol of prophecy; of poetic inspiration; of safety; of imperial power; of victory. As an emblem of victory it was used by the early Christians; denoting the triumph of the pious and the faithful over death and the grave. It is often to be met with in the catacombs at Rome, traced on the mortar, scratched on the tile, or sculptured on the slab that closes the chambers of the dead. Gregory of Tours speaks of the custom of covering with laurel the bottom of graves; and Prudentius, in his hymn in honour of St. Vincent, celebrates that martyr as having obtained a double wreath of laurel.² In the churches of the twelfth and thirteenth centuries, leaves of this plant are profusely sculptured, and sometimes branches of it; with what design it must be apparent to every one. The vine has been from very early times a favourite plant, and much used in symbolical representations. It was the emblem of joy, of liberty, of labour, and of fertility. It is employed by the sacred writers as a symbol of the church of God, both under the old and under the new dispensation. It has furnished the most elegant of the Jewish prophets with the imagery of a most beautiful allegory;³ and it has been honoured by the blessed Saviour as not unworthy of being regarded as a similitude of himself.⁴ No wonder then that it is frequently to be seen among the most graceful sculptures of Christian churches as symbolical of Him who was the true vine; of the union which ought to subsist between him and his disciples; of the joy which it is the privilege of all true believers to feel; and perhaps of those fruits of faith which they are justly expected to produce. Thus, also, the oak, not uncommon among the sculptured foliage, may be regarded as the symbol of moral strength and firmness; of invincible resolution and spiritual stability: the ivy, of adherence to Christ, of Christian love, of persevering hope. The white-thorn was an ancient symbol; in the ornaments of ecclesiastical buildings it may represent any prickly shrub or plant, and serve as an admonitory emblem of the cares of the world, and the deceitfulness of riches which choke the word of the Gospel. The ternate arrangement of the leaves of the trefoil and the strawberry may easily have led to the use of them as symbols of the Trinity; and if we cannot now clearly ascertain the symbolical meaning of the maple leaf, the ranunculus, and a few other plants, which appear in the ornamental foliage of the fourteenth century, we may fairly presume that the principle which determined the choice of the rest was not abandoned or violated in respect of these. The sculptor was not permitted to select and treat subjects according to his own imagination. The Bishop or Pastor of the edifice which was to be ornamented both fixed upon the subjects and also invariably prescribed the precise manner in which every one should be treated in all its several and even in its minutest parts. Nor did these permit themselves to be directed by their own caprice while guiding the labours of the painter or the sculptor, but most religiously adhered to the traditions which had been handed down to them.⁵

On this principle we are to account for the prominent place in the carved foliage of the twelfth and thirteenth centuries assigned, as before observed, to the lowly Avens. That it should, almost exclusively with the laurel, share the attention of the ecclesiastical architect during so long a period, and be so

¹ *Picart Cerem. Relig., &c., sur les Cerem. des Cathol. Rom. Hierurgia, or the Holy Sacrifice of the Mass, &c., by Dr. D. Rock.*

² *Prudent. Peristeph. Hymn. v.*

³ *Isa. v.*

⁴ *John xv.*

⁵ *Dr. Rock, ubi supr. vol. i. p. 188, who refers to Anastatius Bibliothecarius de vitis Rom. PP. curante Blanchino, vol. iii. p. 124.*

conspicuously exhibited in both sacred and regal ornaments, must have been owing to some mystical character in which it was invested. The three segments of the terminal lobe of the radical leaves gave it a place among the plants selected as symbols of the mystery of the Trinity: but to the medicinal virtues which it was universally believed to possess; to its power to heal diseases, and to counteract the poison of venomous reptiles, must be attributed the peculiar esteem in which it was held by ecclesiastical architects, and the preference it obtained in the ornamental carvings of churches, as a sacred symbol, above every other flower of the field. Its virtues, as we learn from Pliny, were not unknown to the ancient Romans.¹ It was used medicinally in the time of Charlemagne,² and although it appears not in any modern Pharmacopœia,³ the trivial names by which it has been distinguished in several countries of Europe, show clearly how highly its sanative qualities have been esteemed. "The Blessed herb," "Health of all the world," "Healer of the world," "Herb Bennet, or Bene't," (i. e. Benedicta, Blessed,) are the appellations by which it has been commonly designated,⁴ and in these we can trace the origin of those associations which gave a sacred mystical character to a plant which might otherwise be thought to have little claim to notice. To minds accustomed to search for analogies and similitudes, to borrow from every part of nature emblematical representations of divine things, to render the ideas of sensible objects the types of spiritual and moral blessings, no plant could appear more appropriate as the symbol of Him "who took our infirmities, and bare our sicknesses;"⁵ "by whose stripes we are healed;"⁶ "who was manifested that he might destroy the works of the devil;"⁷ and by faith in whom his true disciples are enabled to withstand and triumph over every enemy of their peace and hope. It is observable that in the fuller and richer carvings of this plant, the figures of some hideous monsters or dragons are introduced, lurking among the leaves, or attempting to destroy the fruit: designed, no doubt, to be emblematical of "the great dragon, or the old serpent called the Devil and Satan, who persecuted the woman which brought forth the male child;" the adversary of Christ and his Gospel; "the deceiver of the whole world."⁸

The conclusion to which the author has arrived, that this is the herb which for so long a period enjoyed pre-eminence in the ornamental foliage of the most splendid sacred edifices of the middle ages, has not been hastily and inconsiderately formed. He has long and carefully observed the plant both in a wild and a cultivated state; he has most minutely and accurately compared it with the carvings in the cathedral and other ecclesiastical buildings; he has followed out and examined the conventional forms of the foliage in all its varieties, through successive ages; and the result is a perfect conviction that the plant so distinguished is no other than the *Herba Benedicta*—the blessed Avens. Some, indeed, have imagined that the conventional forms of the earlier carved foliage bear a close resemblance to the leaves of the French Honeysuckle; and others to those of the Ladies' Mantle: and some may deny that any

¹ "Geum radículas tenues habet, nigras, bene olentes. Medetur non modo pectoris doloribus, aut lateris, sed et cruditates discutit, jucundo sapore."—*Plinii Hist. Nat. lib. xxvi. c. 21.* On which Harduin remarks: "Caryophyllata hæc vulgaris est . . . quod nomen obtinuit ab odore caryophyllorum, quem odores præ se ferunt. A nonnullis Sanamunda, et Benedicta dicitur: Gallis *Salot.*"—*Plinii Opp. tom. ii. p. 395, Ed. Par. 1723.*

² *Sprengel Hist. Rei Herbar. vol. i. p. 222.* This plant was dedicated to St. Urban.

³ It has obtained a place, however, in the *Flore Médicale par F. P. Chaumeton, M. D. vol. ii. p. lxiv.*

⁴ Germ. *Benedictenwurtz*; *Heil-aller-welt.* Lat. *Herba Benedicta.* Lat. barb. *Sanamunda.* Fr. *Herbe benoîte.* Ital. *Erbo benedetta.* Walloon. *Gloria filia.*

⁵ Matt. viii. 17.

⁶ Isa. liii. 5.

⁷ 1 John iii. 8.

⁸ Rev. xii. 9, 13.

resemblance to any living plant whatever was intended, and assert that the artists followed merely the dictates of their fancy: but this latter supposition is entirely inconsistent with the long continued use of the same forms in so many different buildings; and the high esteem in which the Avens appears to have been universally held, and the sacred character which its trivial names in different countries show it to have possessed—at once establish its claims to preference above its competitors, and justify the opinion which the author has formed, and which he submits to the judgment of the learned and candid antiquary.

Whether it was thought that the Avens and the Laurel, which from the first and for a long period almost equally shared with the Avens the attention of the artist, had undergone all the conventional forms of which they were susceptible; or, as the style of building was improved, it was deemed expedient to introduce a greater variety of foliage, in order to give a corresponding richness to the sculpture, and by a more extended display of nature to interest and delight the eye of taste, and the mind of the pious worshipper, it may be difficult to determine; but the fact is, that about the conclusion of the thirteenth, and the beginning of the fourteenth century, the exclusive use of these two plants no longer continued. They were not banished indeed; the Avens never wholly disappears; but the varied-lobed Maple, the Vine, the Ivy, the Holly, the Rose, the Hawthorn, the Hop, the Strawberry, the Crowfoot, and several others, were introduced, and with their flowers and fruit, skilfully and elegantly displayed, singly, or in combination, as the taste of the artist directed, or the part to be adorned required. Some of these indeed, not being found generally suitable as patterns for the carver, were only sparingly or for a short period employed; yet in the choice of those which continued to furnish subjects for the chisel, there was nothing merely arbitrary or fanciful. The same principle still governed the workman, or the ecclesiastic who superintended and directed his labours. Every plant employed was a sacred symbol designed to lead the thoughts from earth to heaven; from the author of nature to the God of grace.

That this principle should direct the taste of architects and carvers of the present day, cannot reasonably be expected. The age of religious symbolical representations is past. The language of sacred emblems is almost forgotten; and any attempt to revive it would be rendered vain by the sentiments and habits of modern times. But it is to be regretted that in the decorations of modern ecclesiastical buildings, new forms of foliage derived from the careful study of nature are not introduced; or that the forms adopted in ancient edifices are not copied with greater accuracy, and employed with a more scientific and scrupulous attention to their adaptation to various styles of architecture. Nature offers many beautiful patterns of foliage, which, not bearing any sacred symbolical character, ancient architects neglected, which modern architects might freely use; and to these they might add many more, not known to their predecessors. But no natural foliage is now to be seen in the carver's hand, on its way to his *studio*; no original design from the stores of floral beauty, open to him on all sides, is to be found on his *banco*. A few plaster casts, a few imperfect sketches from the bosses, knots, and capitals of some ancient cathedral, are deemed sufficient guides, without any regard to the architectural character of the building in which the copies of them are intended to appear. If any remark be offered on the design or execution of a modern carving, it is answered by a reference to some long-neglected cast, the original of which is perhaps altogether unknown. No appeal is made to nature, or to conventional forms of certain periods, as seen appropriately introduced in some well-known sacred edifice: but blindly relying on the faithfulness of a model or an outline, which he does not comprehend,

the artist of the present day silently drudges on, without any thought of selecting natural forms in a state of perfection, of exalting their character by skilful variations, or of arranging or combining them so as to produce the greatest degree of dignity and beauty.

This mode of embellishing modern ecclesiastical edifices by carved foliage, may be consistent with the meagre recompence now awarded to the most skilful and laborious carver in wood or stone; but it cannot lead to any desirable improvement and exaltation of the art, or prevent those incongruities and anachronisms which mark the character of the churches that are rising up on every side, and offend the eye accustomed to contemplate the buildings they profess to imitate. To imitate what is not perfectly understood, is a difficult task; and it is vain to expect that the artist will devote much time and attention to works, for which he cannot hope to receive adequate remuneration: and as the ornamental foliage of past centuries is not understood, nor its excellence duly appreciated, by the patrons of modern architects and carvers, ornaments of this nature are now admitted, which would have received little favour from the artists of the period too commonly designated “the dark ages.” To call attention to a subject, highly interesting and curious, but almost universally neglected, and thus to revive a branch of the fine arts, which has long been in a languishing state, has been one part of the author’s design in this digression from his main subject, and in the plates by which he has endeavoured to illustrate and establish his views.

SECT. III.

DESCRIPTION OF THE PLATES RELATING TO FOLIAGE.

PLATE VIII.

THIS plate exhibits the leaves, flower, and fruit of the *Geum rivale*; the supposed prototype of the prevailing foliage in the carved ornaments of the earlier parts of the present cathedral.

This plant, of which there are several species, belongs to the natural order Rosaceæ; according to the Linnæan arrangement to the class Icosandria, and the order Polygynia. Two species only are known in Great Britain; *Geum urbanum* and *Geum rivale*, the common Avens and the Water Avens. To the former, modern botanists assign the trivial name of Herb Bennet; but by earlier botanists it is given also to the latter.¹ It is probable that both species, having the same properties, were considered equally sacred and emblematical: the latter seems to have been the plant copied chiefly by ancient ecclesiastical architects. Both species grew abundantly on the magnesian limestone, from quarries of which the builders of the cathedral obtained their materials, and were thus able, not only to procure specimens, but also to observe the plant in all the stages of its growth.

The root of the *Geum rivale* is somewhat woody, running deep into the ground; astringent, with the flavour of cloves. The radical leaves are interruptedly pinnate, somewhat lyrate; the terminal lobe large, rounded, and three-lobed. The flower is almost pendulous, singularly elegant, growing upright as the seeds ripen; the calyx being of a rich purplish-brown. The seeds are numerous, in a globular or ovate head.²

¹ *Sprenge ubi supra.*

² Smith’s English Flora, vol. ii. p. 428—431.

The leaf *a* represents the underside of an old radical leaf, with its larger and smaller leaflets, and its terminal lobe divided into three segments. *b* represents the upper side of a radical leaf, but of fresh growth. Sometimes the terminal lobe is very obscurely, if at all, ternate; and then it assumes a bold convex surface, of a horse-shoe or nearly circular shape. *c* is the terminal lobe of *a* folded. *d* the terminal lobe of *b* folded. *e f* show the carved representations of each. The leaf *g* is a stem leaf. *h* the flower, drooping. *i* the same becoming erect. *k* the germen, bearing several long hairs; which, in a subsequent stage, drop off. *l* the carved representation of it.

PLATE IX.

In this plate the leaf at *a* represents an old radical leaf, with its leaflets, and its terminal lobe divided. Figs. 1, 2, 3, 4, are offered as carved representations of this form. Fig. 1 is copied from a bracket on the north door-way of the choir. Fig. 2 from the door-way of the entrance to the vestry. Fig. 3 from a bracket in the Lady-Chapel. And fig. 4 from the screen of the communion-table.

These instances have been selected as exhibiting both simple and complex outline and surface, uniformity in character, regularity in parts, variety of form in natural proportion; adapted to the situation in which they are introduced, they are true to the character of nature: they possess both individual and relative beauty, and display the skill and taste of the artist, who, deriving his ideas from nature, has not been content to be a servile copiest, but has studiously aimed at such diversity as might give grace and dignity to his subject.

b represents a natural leaf, without the deep divisions of its terminal lobe, as it sometimes appears, especially after having been transplanted; when this terminal lobe will extend, as the author has proved by repeated trials, to between five and six, and even to seven inches in diameter. Figs. 5, 6, 7, 8, are offered as carved representations of it in this form. Fig. 5 is copied from a capital in the crypt. Fig. 6 from a capital among the remains of St. Mary's Abbey, in the Museum of the Yorkshire Philosophical Society. Figs. 7 and 8 are from capitals in the ruins on the north side of the Cathedral.

The half-leaf *c* is designed to represent the terminal lobe of *b* folded; and figs. 9, 10, 11, are offered as exhibiting this form in the ornamental carving. Fig. 9 occurs in the crypt, and on the ruins on the north side of the Cathedral. Fig. 10 is a combined form, copied from the iron scrolls on the doors to the chapter-house, and on the vestment-chests in the vestry. In this example, the whole leaf, the half-leaf, the flower, and fruit, are all exhibited. Fig. 11 is taken from the crypt.

Figs. 12, 13, 14, 15, 16, are offered as variations of the leaf *a*. Fig. 12 is copied from the Abbey at Old Malton, and also from the tomb of Archbishop Grey, in the Cathedral. This form without the volute and shade on the lower lobes, is to be seen at Byland Abbey; and this seems to have been the first mode of deviating from the scalloped outline and fluted surfaces of figs. 5, 9, 11. Fig. 13 occurs in the foliage of the south transept. Figs. 15, 16, are taken from the vestibule of the chapter-house.

PLATE X.

d represents a leaf of recent growth, having its terminal lobe deeply divided, and serrated. See Plate VIII. *b*. Figs. 17, 18, 19, are offered as carved representations of such a terminal lobe. Fig. 17 is copied from the chapter-house; and figs. 18, 19, from the foliage in the north transept.

Figs. 20, 21, 22, 23, are offered as representations of the whole leaf *D*, consisting of the terminal lobe and a pair of leaflets. Fig. 20 is copied from the chapter-house. Figs. 21, 22, 23, from the foliage in the north transept.

The laurel or bay, *Laurus nobilis*, fig. 24, is profusely represented in the carved foliage that adorns the churches of the twelfth and thirteenth centuries. It is sculptured on capitals, arches, consoles, and bosses, under forms natural and conventional, simple and complex, with surfaces plain and highly enriched. But having received every change of character and combination which the ingenuity of the carver could give it, it is seen again in its natural outline and surface, retiring into the hollow mouldings of the arches, string-courses and cornices of the pure pointed style, where it is frequently arranged in a zigzag form, as in fig. 27, or four leaves are united so as to form a pyramid, as fig. 26, usually called the *dog's-tooth*,¹ or flattened, as fig. 28. Sometimes the pyramidal form is left unfoliated, as fig. 25, but not frequently, and only on some insignificant part beyond the reach of common observation. A branch, similar to fig. 24, encircles a fine head, supposed to represent the head of St. Peter, within the south front of the Cathedral; and also the arms of St. Peter, which are so often repeated in the windows of the large tower. It is likewise to be seen encompassing what is generally considered as Abbot Dernton's head, at the apex of a window at the north-east angle of Fountain's Abbey.

The author defers to a future Plate, and, perhaps, a more appropriate situation, a series of the conventional forms and adornments of the Laurel as carved on some other edifices of early date, in the single leaf, the mere junction of single leaves, several leaves lying one on another, and in the varied combinations of outline produced by a union of the Laurel with the *Herba benedicta*.

Figs. 29, 30, represent two leaves of the maple, *Acer campestre*, generally consisting of five lobes, obtusely divided, here and there notched, sometimes three-lobed, and sometimes quite entire. Figs. 31, 32, two leaves of the meadow crow-foot, *Ranunculus acris*. The radical leaves of this plant have three or five deep lobes, variously subdivided and cut; the stem leaves have fewer and narrower segments.

PLATE XI.

In this plate are represented the conventional forms of the leaf of the ivy, fig. 33; of the vine, fig. 34; of the rose, fig. 35; of the common British oak, *Quercus robur*, fig. 36; of the holly, fig. 37; of the strawberry, fig. 45; and of the hop, fig. 46. All these are copied from pendants or capitals in the chapter-house. Three leaves of the hawthorn, in different stages of growth, are represented in figs. 38, 39, 40; and the conventional forms of the last in figs. 41, 42, 43, 44. Fig. 41 being copied from a finial in the chapter-house; figs. 42, 43, from crockets in the nave; and fig. 44 from a finial on the tomb of Archbishop Grenfeld.

So far it has been the design of the author to exhibit the ornamental foliage of the Cathedral in detail, in order to show what plants were selected by the artist, and to trace the variations in their conventional forms. In subsequent plates these plants will be exhibited more entire, as they are variously arranged and combined, on bosses, pendants, and capitals. It is too commonly imagined, that the

¹ "Why called dog's-tooth, it is not easy to explain, as the ornament does not resemble that canine member: it rather appears like four leaves of the chesnut-tree united, and brought to a point at one end, and expanded at the other, radiating from a central point. In *Pugin's Specimens*, vol. i., it is represented and defined (p. 8, Pl. V.), and the author observes, that 'an appropriate name for it is greatly wanted.'"—See Britton's *Dictionary of the Architecture, &c., of the Middle Ages*, Art. Dog-tooth.

carvers of the middle ages had only rude ideas of foliage, and that what they produced were nothing else than mere barbarous conceits, or incongruous representations of nature. But an attentive inspection of the works of those who were engaged in adorning the metropolitan church of York, will correct this erroneous notion ; and clearly prove that they not only copied nature, but copied her carefully ; that they selected as patterns the most perfect specimens, and adhered to them with a scrupulous regard to truth. The midrib and all the veining of the leaf, the leaf-buds, the flower-buds, the flowers, the young fruit, the old fruit, and even accidental productions, as the galls upon the leaves of the oak, and leaves shrivelled and decaying, are represented, with such minute exactness, and in such harmonious combination, as to afford the most striking and satisfactory evidence both of the taste and the skill of the artist. With such admirable effect is the foliage executed, that it might be thought "some fairy's hand"

Had "formed a spell when the work was done,
And changed the "flow'ry "wreaths to stone."

SECT. IV.

DESCRIPTION OF THE PLATES RELATING TO THE NORMAN PERIOD.

THE learned monk of Malmesbury, recording the events which placed William of Normandy on the throne of England, bitterly laments the day of Harold's defeat on the field of Hastings, as a day fatal to Englishmen, marked by the sad overthrow of their dear country, and its subjugation to a new and foreign yoke. Yet in the contrast he has drawn between the characters of the two people, the historian himself has shown that there was no just cause for regret. Among the Anglo-Saxons the greatest ignorance prevailed, and with it a general corruption of manners. The pursuit of letters had long been relinquished ; and the sentiments and practices of religion were lost in universal sensuality. The Normans were skilled in arts as well as in arms. Simple in their manners, temperate in their diet, they affected elegance in dress, and magnificence in their dwellings. Their arrival in England gave new life to religion, which was nearly extinct. Churches arose in cities ; monasteries in towns and villages : the kingdom, as if regenerated, began to flourish, while every one who possessed wealth, thought that the day was lost which was not distinguished by some work of magnificence.¹ In the train of the conqueror were many prelates, and other ecclesiastics, eminent for their talents and their virtues ; who had vied with each other in their zeal to adorn their native country with splendid churches and richly-endowed abbeys. These succeeding to the sees and benefices of England, found a new and ample field on which to display their piety and taste ; and under their direction, in the place of the rude or dilapidated buildings in which the religious rites had been sparingly and negligently performed, soon arose numerous sacred edifices, of far greater architectural beauty, and in every respect more suited to the great and holy purposes for which they were designed.

The general plan of the sacred edifices of the Normans, as well as of their arches, piers, capitals, shafts, bases, mouldings, doors, and windows, as Dr. Milner has observed,² was much the same as it had been

¹ *Willelm. Malmesb. de gestis Regg. Angl. lib. iii.* Berington's Lit. Hist. of the Middle Ages, p. 249.

² *Essay on Eccles. Archit. ch. iii.*

since the first introduction of Christianity into the island. But the dimensions of their structures were in general much larger than those of the Anglo-Saxons. Not only the length, but the height also of their building was increased. Hence it became necessary to add buttresses on the outside of the walls; and on the inside bold torus mouldings, or attached shafts, were frequently worked from the basement to the cornice. These buttresses were at first broad, flat, shelving upwards in regular breaks, and quite unornamented. The door-ways were enlarged, and more enriched than those of the Saxons had been; the recesses being made deeper, and the semicircular arch being more divided into mouldings, generally much ornamented. In some instances the mouldings of the arches descended to the ground; but in general, the arch rested upon capitals, shafts, and bases. The windows were constructed in a manner similar to the door-ways, but of smaller dimensions; and sometimes with only plain mouldings. The piers were commonly round and massive, having a corresponding round or a square capital. The surface of the piers was frequently ornamented with mouldings in various forms; some in plain zigzag, some like net-work, and some spiral. Sometimes the piers were multangular, and sometimes compounded of circular shafts, either attached or detached. The capitals were often elaborately carved into foliage, figures of animals, or other forms; though more commonly into inverted cones. Such are some of the principal features of Norman ecclesiastical edifices; and as the metropolitan church of York was built from the foundation by Archbishop Thomas, about the year 1070, the following plates, exhibiting portions of the remains of that venerable structure, will illustrate the characteristic architecture of the Norman period.

To these are added illustrations of the style of a somewhat later age; taken from the parts of the edifice assigned, for reasons already stated, to Archbishop Roger, in the latter half of the twelfth century.¹

PLATE XII.

The plan in the centre of this plate represents not only the principal walls and the arrangement of the parts of the crypt, but also of the high choir of the Norman church. It is formed from careful examination and measurement of the parts represented in medium shade; the corresponding parts in light shade are laid down from supposition. The mass of light shade denotes the concrete foundation of the Saxon church; and the parts in dark shade, Saxon walls, as explained in Plate III.

At the erection of this portion of the Norman church, all the parts of the Saxon edifice above the concrete foundation were destroyed, except such as remain in dark shade. The white part *nn* has been shortened about eighteen feet. The shortening of one of the zigzag-faced side walls of this part, and the subsequent additional wall between *f* and *g*, and the union of the different masonry of the Norman church at the part marked *g*, is represented at *f*, Plate V.

The space between the outer walls of the Norman church appears to have been in width the same as in the Saxon. The extent of the transepts may probably have been the same. But thirty-four feet were added to the length at the eastern end of the Norman crypt and choir; thus, in accordance with the fashion of the age, making the figure of the church more distinctly cruciform, and increasing the internal length from 120 to 154 feet.

The width, both of the Saxon and the Norman choirs, was divided, it is probable, into three parts,

¹ See p. 18.

as was also the width of the Saxon crypt; but the width of the Norman crypt being divided into five parts, made it necessary for the walls on each side of the part *h* to be increased to about eleven feet in thickness, in order to give support to the piers in the choir. The whole length of the crypt, from the entrances *A* and *B*, comprised eight divisions; the two first of which, from the entrances *A* and *B*, have been ambulatories, or approaches to the body of the crypt. The clerestory walls of the choir have been supported by massive piers in the body of the crypt, four of which remain nearly perfect. Those at *κ κ* are circular in the plan, (see Plate XX.) and those at *λ λ* are compounded of four large columns. (Plate XVII.) To those at *κ κ* are added detached columns; to those at *λ λ* three-quarter columns are attached: and in each transept has been a cluster of four detached columns united by the base and the capital. These specimens of compound piers are probably among the oldest examples in this country, and therefore deserve, together with the whole crypt, the closest attention of the architectural antiquary.

The bays of the crypt have been vaulted with stone, and adorned both laterally and diagonally with the stone arch-moulding, (fig. 1,) excepting the lateral arches from the principal piers, which were formed of the mouldings represented in figs. 2, 3. The whole crypt appears to have been lighted by twenty-three deeply recessed windows. The floor of the crypt was originally only about twelve inches below the level of the ground on the outside of the church; but it is now nearly eight feet below it. From the floor of the crypt to the acme of its vaulting, in the ambulatories, and parts before the high altar of the choir, the extent has been not less than fourteen feet. If to this the thickness of the vaulting be added, it will be evident that the floor of the Norman choir, before the principal altar, must have been much higher than that of the present choir. But at the place where the high altar stood, the floor must have been raised much above the choral part of the choir, and formed a high sanctuary.

The approaches to the crypt from the part marked *q*, beneath the large tower, appear to have been by a descent of a few steps, (as in the Norman church of Canterbury,) to the Saxon part *n*, (or *ν* in Plate VII.) which probably communicated with the Saxon staircase, Plates III., VI. and VII., leading to the ambulatory of the choir, and also to the roof. From the same part *q*, as in the Saxon church, and in the Norman church at Canterbury, there must have been an ascent to the choir by several steps; and in addition to these ways of entering the choir and the crypt, there appears to have been a flight of steps at *ν*, some of which remain, descending from the middle of the choir into the crypt. This descent was 4 ft. 6 in. wide. A similar communication between the choir and the crypt is described by Edmerus as existing in the church at Canterbury previous to its destruction by fire in the year 1174: and he speaks of it as being constructed according to the plan of "the crypt or confession of St. Peter's at Rome."¹

At *λ* is a portion of the descent left standing, after the late excavation. This portion is a heap of earth, covered with stone. During the excavation it was found useful, as a resting-place for one end of the planks on which the labourers moved their barrows; and when the excavation was completed it was suffered to remain, not so much from design as neglect. It has, however, become one of the curiosities of the Cathedral; being absurdly pointed out to strangers as a Roman altar, to which the few steps that remain are said to have formed the ascent.

On the north side of the entrance *A* is placed an additional base, cylinder, and some ashlar masonry, in front of the work of Archbishop Thomas's church, and rudely connected with it, as more fully shown at *ι*, in Section *g*, Plate XIII. In front of the arches *c c* also ashlar facings are added, in which are

¹ *Gervasii Chronic. Par. prim. De combust. et repar. Cantuar. Eccles.*

inserted at *EE* clustered bases having mouldings similar to those of the base, added at *A*, similarly tooled and cleaned, corresponding with the mouldings at the bases in the remains of the arcade on the north side of the Cathedral, supposed to be part of the palace built by Archbishop Roger. The clustered shafts upon the bases at *EE* are seemingly portions of the structure of Archbishop Thomas.

At *M* is the well supposed to be of Saxon workmanship. Being considered dangerous to visitors, it is now filled up. See *B*, Plate III., and p. 7.

At *N* in the south side row of piers is the capital of the pier, which led to the discovery of these interesting remains. See p. 5.

In the early ages of Christianity, when the church was almost incessantly harrassed by persecution, it was necessary for the believers to meet, for the purpose of worship, in the most secret places, in natural or artificial caves, and in subterraneous chambers under dwellings. In such places also they were accustomed to bury the most distinguished officers of the church, and those who had suffered for the faith. Hence the term crypt, denoting a concealed place, came at length to signify a church underground. The practice of assembling in such places, or of resorting to them frequently for the purpose of meditation, of confession of sins, and of prayer, continued after the necessity of concealment had ceased:¹ in these, also, the most illustrious dead were interred; and hence it became customary to erect in them altars and oratories, at which divine rites might be performed, and prayers might be offered by the living for the benefit of departed friends.

Thus in the crypt of the Norman church of York, before its alteration in the latter part of the fourteenth century, there were seven altars erected and endowed for the health of the founders or testators respectively, and for the health of the souls of all the faithful departed from this life. According to the evidence furnished by the registers of the church, the situation of each is thus assigned:—a. the altar of the Blessed Virgin Mary, to whom the crypt, as at Canterbury, was probably dedicated, at which her

¹ Under the central tower of the ancient collegiate church of St. Wilfrid at Ripon, is a subterranean chapel or crypt, of a very singular construction. It is about 11 ft. 3 in. in length, 7 ft. 8 in. wide, and nearly 9 ft. high; and so situated as not to admit the least external light. In the north wall of this chapel is an aperture through which, in former times, penitents kneeling in the passage behind the wall made their confessions to the priest sitting in the chapel, and received from him their sentence. This aperture is commonly called St. Wilfrid's needle, in allusion, probably, to the Jewish proverbial saying, expressing the difficulty attending any particular undertaking, and applied by our Lord to the rich men of his day; to whom it would prove as difficult to enter into the kingdom of God, as for a camel to pass through the eye of a needle—so difficult, it might be apprehended, would it be for the sinner who confessed his unholy thoughts and his unrighteous deeds, at this aperture, to obtain the absolution of his sins, and permission to approach the holy sacrament of the altar. This needle of St. Wilfrid is level with the floor of the passage in which the penitents kneeled or prostrated themselves when confessing, and is there about 1 ft. 7 in. wide, and about 4 ft. 2 in. high; but as the sides, and top which is circular, converge through the wall, which is about 2 ft. 11 in. thick, the opening within the chapel is no more than 13½ in. in width, and 1 ft. 6 in. in height; the bottom of the aperture being nearly 3 ft. 5 in. from the floor of the chapel. It has long been a common tradition, grounded no doubt on the practice of confession in this place, that this needle possessed the supernatural power of testing the chastity of females; they who were chaste passing through it with ease, while the guilty were held in it by the middle. This tradition, handed down to the present day, is the occasion of much indecency; thoughtless young females, submitting themselves to the test, proceed through the aperture from the passage with their feet foremost, which cannot readily find the ground without the assistance of their frolicsome companions, who, with a lighted candle, are ready to receive them in the chapel. What a contrast between the present and the original use of this part of the sacred edifice!

This subterranean chapel is approached from the nave by steps and a long narrow winding passage, which leads to an entrance at the west end of the south side. Through the west side and along the north side of the chapel, a passage, in which is the needle, proceeds, and terminates with steps leading to the choir.

mass was daily celebrated, with note.¹ This altar was of ancient foundation, coeval, it may be, with the edifice itself. The following ordinance of this altar, called the altar of the Blessed Virgin *in cryptis*, is found in two of the registers belonging to the church, one marked X, a. fol. 15, or *Acta Capitularia* 1290-1364: another, T, b. fol. 66, or *Lib. Domesday Eccl. Ebor.*

“It is ordained by the dean and chapter of York, that the priest who shall celebrate the mass of the Blessed Virgin shall receive ten marks, of which sum he shall take forty shillings for his own use, and the remainder, viz. seven marks, he shall distribute among six clerks who shall chant at mass, to each of them every day one penny; provided he come at the commencement of mass, or, at least before the ‘Kyrie eleison,’ and remain till mass be ended, so that he depart not till ‘Missa est’ be said: otherwise he shall receive nothing on that day. And twice in the year the priest shall render an account before auditors appointed by the chapter. And if it should happen, which God forbid, that the mass of our Lady with note be not celebrated by the priest appointed, nor by another in his stead, let a deduction from the forty shillings be made, according to the number of the days, beside the punishment of his neglect inflicted by the dean and chapter. If it should happen that some one of the appointed clerks celebrate mass for the priest deputed for this purpose, let the said priest be present and chant, and perform the other duties of the clerk; if not, let a proportional deduction be made from the forty shillings, and let him be further punished as above. To what uses such deductions from the priest and the clerks shall be applied, the dean and chapter shall determine. And of all these matters he (the priest) shall twice in every year render a faithful account to the canons or to others appointed by the chapter for this purpose; and he shall swear to observe without fraud this ordinance, in all its particulars.”

There is no date to this document. In a subsequent part of the history of the church, further proof will be adduced of the high honour which was paid to this altar.—b. the altar of St. Nicholas and St. Gregory, founded by John Lumbard, A.D. 1240.—c. the altar of St. Mary Magdalene, founded by the testament of Godfrey de Norwich, dean of York, about the year 1241.—d. the altar of St. Lawrence, founded by Lawrence de Lincoln, A.D. 1249.—e. the altar of St. Agatha, St. Lucy, and St. Scholastica, founded by Eudonis de Punchardon, about the year 1255.—f. the altar of St. Katerine and St. James, founded by Gilbert de Sarum, about the year 1285. And—g. the altar of St. Petronella, St. Agnes, and St. Cecily, founded for one Jordan, A.D. 1370.

In the choir above, the high altar undoubtedly stood at or near the place marked R, behind which and over a. stood, as in Canterbury Cathedral, the altar of St. John the Evangelist, founded A.D. 1272, for the soul of Simon de Evesham: also above b. the altar of St. Nicholas and St. Gregory was placed, as in the Cathedral of Canterbury, the altar of St. Stephen, and in like manner above f. stood the altar of the Holy Innocents.²

Assuming that the external arrangement of the choir corresponded with those of the crypt, and thus determining the situation of the transepts of the choir, it follows that the chantry chapel, which Archbishop Zouch in the year 1352 obtained permission to build and endow, on the south side and adjoining the choir, must have been at o, and having been taken down with the old choir, must have been rebuilt

¹ i. e. With music or chanting. It is stated by Drake (*Hist. of York*, p. 524), to have been celebrated “with note *and organ* :” but the use of the organ in churches was not known till long after the foundation of this altar; and no organ was ever placed in crypts. See Bingham’s *Antiq. of the Christian Church*, vol. iii. p. 233.

² Mr. Drake, explaining the meaning of the appellation *ad valvas*, by which a church, dedicated to St. Mary, and formerly standing near the gates or entrance into College Street, but taken down in the fourteenth century, was distinguished, has asserted

together with the new or present choir, and occupied the situation marked 1 in Plate II., or q in Plate I.

Figs. 4 and 5 are archivolt mouldings, supposed to belong to Archbishop Roger's repairs and alterations; exhibiting a more complex profile than the Norman mouldings, figs. 1, 2, 3, which are of a very different character from the Saxon mouldings in Plate III.

PLATE XIII.

The section c exhibits a plan of the south side of the south entrance to the Norman crypt (B, Plate XII.), drawn according to the scale A. The base d is considered to be a subsequent addition, the profile of the mouldings being of the same character as that of the mouldings on the base e, and not of those on the base f, which is the general character of all the bases now remaining of the Norman church. A perspective representation of the remains of this entrance may be seen in Plate XIV.

The section g exhibits a plan of the north side of the north entrance to the Norman crypt, (A, Plate XII.), drawn according to the scale A. In this section it is shown how additional masonry has been added to the entrance, by the mouldings of the base h having been rudely cut away to admit the base and shaft of the portion i, which is of cleansed workmanship, and has a profile of mouldings, similar in character, on those of the base e; while the character of the mouldings of the portion h is the same as that of the mouldings on the base f. It also appears from this section, how the ashlar of the portion h is faced by the portion i, and much of its bold character concealed. This portion i, and the portion d in the preceding section, were most probably added by Archbishop Roger, when he repaired the crypt and the choir. A perspective representation of the remains of this entrance may be seen in Plate XV.

The profile f of the base h in the section g is drawn by the scale B, and exhibits the general character of all the mouldings on all the bases of the Norman crypt now remaining.

The profile e is also drawn by the scale B, and exhibits the mouldings of the clustered base found in each vestibule to the crypt, and which is placed at g in Plate VII. in the additional masonry before the vault c, of similar cleansing to the bases i and d in Plate XIII., or f and h in Plate VII. The profile of these mouldings differs from that of the mouldings on the Norman bases, but is similar to that of the mouldings on the bases in the Galilee of Durham Cathedral, erected about 1154; and also to that of the mouldings on the bases of the arches on the north side of York Cathedral, generally considered to be the remains of the archiepiscopal palace built by Archbishop Roger about the year 1171.

The profile k is drawn by the scale B, and exhibits the mouldings on the bases of the single circular columns in the centre of the Norman crypt.

The profile l is also drawn by the same scale B, and exhibits the simple yet bold character of base-mouldings on the exterior ashlar of the Norman church. This profile represents a portion of a buttress which is more fully given in Plate XVI.

that it arose from the church having been built near "the great folding doors that were in the old quire-end of the cathedral." But of the existence of such doors not the slightest evidence can be adduced, and it is altogether inconsistent with the position of the altars, and the probable situation of the windows both in the crypt and the choir. It is indeed strange that the learned antiquary should have adopted so groundless a notion to account for this appellation, especially when the proximity of the church of St. Mary to the gates of the entrance into the close of the Cathedral, or *the minster-garth*, offered one so much more consistent and easy. See Hist. of York, p. 570.

PLATE XIV.

This plate represents the remains of the south side of the south entrance to the Norman crypt. From these remains it appears that the entrance consisted principally of two arches, continued nearly to the ground. The inner arch has been adorned with mouldings and beads in the direction of the arch, and in zigzag forms, both upon the face and the soffit; the spaces at the angles being ornamented with the fruit of the *Herba Benedicta*. The outer arch has been adorned with bold mouldings and beads, forming the embattled ornament on the face of the arch. A section of the mouldings is given in section c, Plate XIII. An arch similarly ornamented may be seen in the south-east door-way of the nave of Durham Cathedral, erected between the years 1099 and 1129.

Adjoining the jamb of the outer arch is a base and ashlar, considered to be of a more recent date, and to have been connected with the ribs of the vaulting of the vestibule of the entrance; a part of the alterations, it is probable, by Archbishop Roger. See D and E, Plate XIII.

The door-way was 7 ft. 9 in. in width. Its north jamb is buried in the foundation of a clustered pier of the present choir. Comp. Plates XII. and II. What remains of the south jamb is only 17 in. in height.

PLATE XV.

This plate is a representation of the north side of the north entrance to the Norman crypt. This noble and beautiful specimen of Norman workmanship has, fortunately, not been reduced so low as the corresponding entrance at the south, as exhibited in the preceding plate. This entrance was also 7 ft. 9 in. wide, and its remains are 3 ft. 7½ in. high. It has consisted principally of two arches continued almost to the ground. The inner arch has been adorned with torus mouldings and beads in the direction of the arch, and also in alternate forms of oval and lozenge, by the union of the mouldings on the face and soffit of the arch. The outer arch has rested upon a noble and strong-featured base, and has been formed into a bold torus moulding, over which have been twisted other torus mouldings and strings of beads, forming together a simple yet beautiful composition. An arch similar to this is found on the head of the east entrance of the south side of the nave of Durham Cathedral, erected, it is supposed, between the years 1099 and 1129.

Adjoining this outer arch are placed a base and ashlar walling of other workmanship, and of a more recent date; to admit which, the base mouldings of the outer arch have been cut away, and the arch despoiled of its beauty. See I, section G, Plate XIII. This additional erection, corresponding with that already noticed in the south vestibule represented in the preceding plate, and evidently of the same date, furnishes convincing evidence, as the author thinks, that Archbishop Roger, to whom it must be assigned, was not the rebuilder, but only the repairer of the crypt and choir of the church.

PLATE XVI.

The subject of this plate is a portion of the ashlar wall, buttress, and base-mouldings, of the Norman church. "Buttresses were attached to buildings by the Normans," observes Dr. Milner, "to support, on the outside, the walls, which they carried to a much greater height than the Saxons had ever attempted. Buttresses, therefore, are amongst the characteristics of Norman buildings, and were, at their first adoption, broad, thin, shelving upwards in regular breaks, and quite unornamented."¹ In

¹ Essay on Eccles. Architecture.

the portion here represented, with the exception of the base mouldings, the buttress is small and plain, and probably, as it rose, was shelved in regular breaks, according to the string courses, or other regular divisions of the fabric. In the space between the buttresses has been a recess adorned in each angle by a base, shaft, capital, and probably a circular arch, within which was a window also adorned with a base, shaft, and capital, and, probably, a moulded circular arch. The base mouldings are plain and bold, and produce a good effect. They form a projection of $10\frac{1}{2}$ in., and are in height 3 ft. 5 in. The height of the remains of the outside walls of the Norman church is, in some places, about 5 ft. 9 in. A section of the mouldings is given at L, Plate XIII.

PLATE XVII.

This plate exhibits a plan of a pier compounded of attached circular shafts, situated at LL in the Norman crypt. See Plate XII. These piers are generally viewed as circular; but minute examination and accurate measurement evince them to be of the compound figure, and the proportions to be as given in the present plan. The larger diameter measures about six feet.

PLATE XVIII.

This plate represents the elevation of the pier, the plan of which is given in the preceding plate. This compound pier, measuring about 6 ft. in its greatest diameter, is no more than 4 ft. 6 in. high in the shaft; and the height of the whole, including sub-base, base, shaft, and capital, scarcely exceeds 7 ft. The surfaces of the larger portions of the shaft are ornamented with a bold torus moulding, similar to common net-work. This appears to have been a favourite ornament in the time of Archbishop Thomas. The mouldings of the groined vaulting of the crypt are seen springing from the capital. The sections of these mouldings are given in Plate XII., figs. 1, 2, and 3.

PLATE XIX.

A perspective representation of the pier; the plan and elevation are the subjects of Plates XVII., XVIII. By being taken from a different position, it exhibits the mouldings of the arches (see Plate XII., figs. 2, 3,) in their respective connections, as forming the firm substructure to the piers of the choir. This compound pier may probably prove to be one of the earliest specimens of piers erected in this manner in this country.

PLATE XX.

In this plate is given the plan of a pier composed of detached circular shafts, situated at κ κ in the Norman crypt, Plate XII. The central shaft is about 5 ft. 1 in. in diameter; and the detached shafts about $6\frac{1}{4}$ in.

PLATE XXI.

This plate represents the elevation of the pier, the plan of which is given in the preceding plate; from which it appears that the central shaft, about 5 ft. in diameter, is only about 4 ft. in length; and that the height of the whole, sub-base, base, shaft, and capital, is made to correspond with the pier represented in Plate XVIII. The surface of the central shaft is enriched by mouldings formed into zigzag, and bands with torus mouldings, placed spirally. This example is taken from the north side of the crypt, and has its spiral mouldings in a direction contrary to that exhibited on the corresponding pier on the south side. Only the central shaft and bases were found perfect at the excavation of the choir; but during the progress of the work a large portion of a capital, which seemed to correspond in

proportion and ornament, was discovered by the Author, and from these remnants, and the elevation in Plate XVIII., he has made the present elevation.

PLATE XXII.

This plate is a perspective representation of the remnants of a clustered detached pier, illustrated in Plates XX., XXI., as the author was enabled to arrange them. Although it is, in itself, a beautiful object, yet its complete effect will be best perceived by a careful study of it, in conjunction with the preceding plate. This pier is also an example of an early mode of erection, perhaps the earliest to be found in this island. This pier, and that represented in Plate XIX., are peculiarly deserving of the attention of architectural antiquarians; and it is hoped that these representations of them may lead them to a minute examination of the history of this portion of the church, as intimately connected with the chronology of ancient ecclesiastic architecture.

PLATE XXIII.

In this plate are exhibited two perspective representations of the form and enrichment of bases in the central part of the Norman crypt. They are about 2 ft. 4½ in. square, and, including the mouldings, about 10¼ in. high. Upon them have stood shafts about 1 ft. 6 in. in diameter. The mouldings are bold, and the clusters of the foliage of the *Herba Benedicta*, at the angles, produce a rich and pleasing effect. The iron pin in the centre of the upper base, and the diagonal grooves, in which the original lead was found at the recent excavation, display some of the methods by which the ancient workmen firmly united the shaft with the base.

PLATE XXIV.

This plate contains twelve displayed representations of the angular ornaments wrought on the bases, as perspectively shown in the preceding plate. Conventional forms of the foliage and fruit of the *Herba Benedicta*, with interlacings and beads, constitute their general character. But in the lower part of the plate are two representations of the human head; one of a female, the other of a male;—and although rude in execution, these are valuable, as displaying the fashion of the hair at that period.

PLATE XXV.

The subject of this plate is a Norman capital, in the crypt of the present choir; it is of an octagonal form: at the impost about 2 ft. 8½ in. square, and, with all its parts, about 1 ft. 6½ in. high. The minute ornaments consist of the foliage and fruit of the *Herba Benedicta*, and interlacings, with beads. On the part of the capital between the foliage and the impost is displayed the lines of the carver, and the beginning of a series of intersecting circular arches; the only instance of such arches to be found in the Cathedral. It may perhaps be doubted whether this was the work of the original carver, or a mere whim of some subsequent workman. To whomsoever it is to be attributed, it is strange that the design should have been so soon abandoned.

PLATE XXVI.

In this plate is given a perspective representation of a Norman column, as used in the crypt. The column, as here represented, does not now exist: it is drawn from an existing base and capital, and proportioned according to the elevation of the piers in Plates XVIII., XXI.¹

¹ See Halfpenny's *Gothic Ornaments*, Plates XI., XVIII., for other specimens of corresponding Norman capitals.

PLATE XXVII.

This plate contains a representation of a partial survey made in the Norman crypt, immediately after it was excavated, and during the time it was unvaulted, subsequent to the fire, and is intended to convey an interesting idea of the various parts by their contrasted forms, enrichments, and relative situations, supposing the observer to be placed a little northward of the piers ι and κ , on the north side of the plan of the crypt in Plate XII.

A portion of the south side of the present choir is shown with the piers of the clerestory standing upon their substructured heaps of rude masonry which belong to the choir, of enlarged dimensions, (see the plan, Plate II.,) and having near them standing the remains of the crypt piers of the clerestory of the Norman Church. The situation of the small columns (see Plate XXVI.) in the centre of the crypt is indicated by the position of the bases; and the piers on the foreground are portions of the Norman piers ι and κ , on the north side of the crypt. The position of the human figures is intended to show the relative levels of the floor of the side aisle of the present choir, and the floor of the Norman crypt. On the left hand of the plate is the western central boundary wall, over which is a partial indication of the Saxon zigzag wall and its present accompanying conglomerated masonry. See Plate V.

The whole crypt is now covered by brick arches resting upon right-angled brick piers, and consequently this interesting representation can scarcely now be imagined upon the spot, except by the mind of an architectural visitor.

PLATE XXVIII.

In the description of Plate X., p. 29, the author intimated his design of exhibiting in some future plate, and more appropriate situation, the conventional forms of the laurel leaf found so commonly on ecclesiastical buildings of an early date. He has now arrived at that part of his work which requires the fulfilment of his design. As the laurel held a distinguished rank among the symbols of the ancient Christian Church, (see p. 24,) we cannot be surprised that it shared for a long period, with the *Herba Benedicta*, the exclusive privilege of adorning sacred edifices; and that it was also exhibited in a great variety of outline and enrichment, both singly and in combination.

Fig. 1 is a representation of the under surface of a natural leaf of the laurel, *Laurus nobilis*.

Fig. 2 is a carved representation of the upper surface of a laurel leaf, taken from the jamb of the entrance of the Temple Church, London; Byland Abbey; the collegiate Church of St. Wilfrid, Ripon, or Ripon Minster; and from a capital in the crypt of the Cathedral Church of York.

Fig. 3 is also a carved representation of the laurel leaf with the surface fluted, taken from the entrance of the Temple Church, London.¹

Fig. 4 is a representation of the same leaf, having the mid-rib and margin raised, taken from Ripon Minster and Byland Abbey. This is one of the simplest adornments of its surface.

Fig. 5 a carved representation of half a leaf, having the surface fluted in four flutes, taken from the capitals in the chapel of St. John the Evangelist, in the White Tower, London, erected about the year 1080.

Fig. 6 is a representation of a laurel leaf having the mid-rib raised, and the spaces between the veins

¹ The entrance of the Temple Church, London, has four arches beautifully adorned with the leaves and fruit of the "*Herba Benedicta*."

fluted, taken from the capitals at the entrance of the Temple Church. This mode of adorning the surface was designed, most probably, to express most clearly the veining of the leaf.

Fig. 7 is a representation of the greater part of a leaf, having its surface reeded in five reeds, taken from Byland Abbey, where other examples may be found of surfaces reeded in various numbers : thus,

Fig. 8 exhibits a similar portion of the leaf with its surface reeded in nine reeds, taken from Byland Abbey and Ripon Minster. Instead of reeds, flutes, in various numbers, are sometimes used. On a capital which belonged to St. Mary's Abbey, York, preserved in the museum of the Yorkshire Philosophical Society, there is a leaf having nine flutes ; and on the central eastern capital of the crypt of York Cathedral, there is a leaf with fourteen flutes. A view of this capital is given in Plate XVIII. of Halfpenny's Gothic Ornaments.

Fig. 9. This seems to be the same as fig. 8, divested of its proper outline, or edge ; taken from Byland Abbey, Selby Abbey Church, and Ripon Minster. This divestment of the outline is often to be met with in representations not only of the laurel, but also of the *Herba Benedicta* ; and it constitutes a great difficulty in identifying them with their respective prototypes.

Fig. 10 represents the greater part of the under side of a laurel leaf divested of its outline, having its apex divided and voluted, the mid-rib raised, and the spaces between the veins fluted, as in fig. 6. This is taken from a capital in the entrance of the Temple Church.

Fig. 11 is a representation of the under side of a leaf with its margin curved, probably derived from the form as seen in fig. 6, with its mid-rib, veins, and margin raised, as introduced at the junction of the laureated capitals on the piers of the Tower of St. Michael's Church, Spurrier Gate, York. This form of the laurel leaf approaches to that of the oak ; but if strictly examined and compared, it will be found materially different. Besides, the oak leaf was not used in the ornamental foliage of the period to which these piers belong ; about the middle, it is probable, of the twelfth century.

The preceding figures, from No. 2 to No. 11, inclusive, exhibit a few of the conventional forms of the laurel leaf, in the simplest and most natural outline ; and may be considered as belonging to the first class of forms : those which follow, from No. 12 to No. 16, inclusive, characterized by the apex of the leaf in a drooping or slightly curved state, exhibit a less simple and natural appearance, and may be regarded as constituting a second class of conventional forms.

Fig. 12 represents a portion of a conventional leaf of the laurel, with its apex drooping, taken from a capital in the chapel of St. John the Evangelist, in the White Tower, London ; from the jamb of the entrance of the Temple Church ; from a capital in the Keep of the Castle at Richmond, Yorkshire ; from a capital of St. Mary's Abbey, preserved in the museum of the Yorkshire Philosophical Society ; and from a capital in the crypt of the Cathedral of York.

Fig. 13 is a portion of a conventional leaf, with its apex drooping and voluted, with an ornamented mid-rib, taken from a capital in the chapel of the White Tower, London, where there are similar forms of the leaf without the mid-rib.

Fig. 14 represents the leaf with the apex drooping, not voluted, but conventionally adorned, the mid-rib plain and raised. This figure is taken from Ripon Minster.

Fig. 15 is a similar portion of a leaf with the drooping apex in a simple state, but indented at the upper edge, to show more clearly that the upper surface of the leaf is next to the bell of the capital ; the mid-rib is ornamented with a beading. This figure is taken from the entrance of the north transept of Ripon Minster.

Fig. 16 is a representation of a similar portion of a laurel leaf, with the drooping apex changed into portions of a leaf of the *Herba Benedicta*, with its fruit; to which the raised margin of the laurel leaf serves as the stem. This figure is taken from the end of the south transept of Ripon Minster.

Fig. 17. This figure represents a leaf similar to that of fig. 12, having in front of it another leaf with its apex rising upwards. This compound representation is taken from a capital at the entrance of the Temple Church, and may be regarded as the parent of a third class of forms in which the laurel leaf appears.

Fig. 18 is a representation of this leaf with its apex aspiring, and its margin and mid-rib raised: taken from Ripon Minster and Byland Abbey.

Fig. 19 represents a leaf with its apex divided, and each division voluted. It is found in this form in the Galilee of Durham Cathedral; in Ripon Minster; in the Churches of the Abbeys of Byland and Selby; in the Temple Church, London; in York Cathedral; in the Church of St. Michael, Spurrier Gate, York; and in several churches in the vicinity of York. It is the most common, simple adornment in the churches erected during the twelfth century.

Fig. 20 is the representation of a leaf with its apex divided and voluted, as in the preceding figure, having its contour broken and slightly voluted: taken from Byland Abbey.

The last three figures, distinguished by having the apex aspiring and voluted, may be regarded as forming a fourth class of the conventionally-formed leaf of the laurel. Whether this curious variety of form, producing from the simplest elements such varied richness of ornament, and so delightful an effect, arose from the observation of accidental forms exhibited by the natural leaf either in its living state, or reset or drying, after having been gathered, and perhaps attached to a dry clay model; or is to be attributed to the prolific ingenuity of the designer, without any assistance from nature or art, it is impossible clearly to ascertain, and useless to conjecture. From the well-established fact, however, that similar forms and adornments of the same plant are found on widely-distant edifices of the same æra, it seems in the highest degree probable that the sculptors of the middle ages employed in ornamenting ecclesiastical edifices were generally, if not universally, guided by designs made from models composed on some certain principles, sanctioned by high ecclesiastical authority, and extensively distributed to direct them in their operations.

PLATE XXIX.

This plate contains examples of the application of various forms of the laurel leaf, exhibited in the preceding plate, in combination.

Figs. 1, 2, are representations of laurel leaves carved on the jamb of the entrance to the Temple Church.

Fig. 3 represents a capital in Byland Abbey, on which the laurel leaves appear in their simplest form of outline and adornment of surface.

Fig. 4 is also a representation of the leaves in their simplest form and adornment, but with the aspiring apex reaching to the impost. This is taken from Ripon Minster and Byland Abbey.

Fig. 5 exhibits one aspiring leaf and two with the apex drooping and adorned: taken from the south transept of Ripon Minster.

Fig. 6 is a representation of the effect produced by a combination of several leaves, among which the leaf as figured at No. 17, Plate XXVIII. is conspicuous: taken from the entrance to the Temple Church.

Fig. 7 represents a capital taken also from the Temple Church, showing the effect of plain and ornamented leaves.

The leaves were not the only parts of the laurel used in ornamental carving; the flower was also, occasionally, introduced. The corolla of *Laurus nobilis* divides into four oval leaves; its conventional form is represented in fig. 8, in which the elevated centre supplies the place of the stamens, which in the natural flower vary in number from seven to thirteen. This representation is taken from a capital on the piers of the tower of the Church of St. Michael, Spurrier Gate, York, (fig. 9,) where the flower is placed above the junction of the leaves. This representation of the flower of the laurel does not appear very frequently: the form exhibited Plate X., fig. 28, is more commonly used.¹

Not only the leaf and the flower, but the fruit of the *Laurus nobilis* was used in the carved foliage of sacred edifices. The fruit is a berry of a somewhat oval shape. In its conventional form it appears round. In fig. 9, which represents a capital of one of the piers of the tower of St. Michael's Church, Spurrier Gate, York, four of these are placed above the junction of leaves of the laurel. In the same church several instances are found in which only one berry is so placed. The berry of the laurel probably suggested the idea of the ornament commonly called beads or beading.

Fig. 11 shows the effect of a plain leaf, and two leaves with a drooping apex formed into the *Herba Benedicta*. This capital is taken from Byland Abbey.

Fig. 12 is a cluster of conventional forms of the laurel leaf, as exhibited Plate XXVIII. fig. 9, having also terminations of the *Herba Benedicta*. This capital is from the entrance to the north transept of Ripon Minster.

A much larger display of the conventional forms, adornments, and combinations of the laurel, could no doubt have been made, had the author visited, for the express purpose of obtaining specimens, the Cathedral of Oxford, and copied the anchor ornament and its companions; Canterbury Cathedral, and displayed its famed voluted foliage; and the interesting forms at Peterborough, Norwich, &c.: but such examples would have materially infringed on the particular object of the present work, and have far exceeded the author's intention of introducing to the notice of the public only such forms as may enable the adornments on the capitals of some of the succeeding plates to be understood, and create a love for a closer attention to the diversified conventional forms and adornments of natural foliage.

PLATE XXX.

This plate contains representations of capitals of various forms belonging to the period of Archbishop Roger. The originals are placed in inverted positions, upon the key-stones of the vaults of the side aisle of the earlier erected portion of the present choir.

Fig. 1 is a cluster of three laureated capitals originally attached to a pier of 10 in. square. Height of the bell of the capital, including astragal, 6 in., with impost $9\frac{1}{2}$ in.; length of impost to front capital, 15 in. The capitals have been placed upon circular detached columns $6\frac{3}{4}$ in. in diameter.

Fig. 2 is a quarter of a cluster of capitals belonging to a pier formed of clustered attached vesica-

¹ The four-petalled form, (fig. 28,) and also the laureate-pyramid, (Plate X. fig. 26,) are thought by some to be derived from the leaf of the Horse-chestnut; by others, from the leaf of the Willow; by others, perhaps, other prototypes may be fancied; and some may assert that they have no natural prototype. But the high estimation in which the laurel was held by the church, as a sacred symbol, gives it a claim to such distinction above every leaf similarly formed, although it does not grow thus clustered. It is the character of the single leaf that ought to be considered, and not the form of combination exhibited by the carver.

shaped¹ shafts, as represented in the plan, fig. 3. The capitals are $11\frac{3}{4}$ in. in height, the plain impost being $6\frac{1}{2}$ in. in depth.

Fig. 3 is a plan, showing the forms of the shafts composing the pier beneath the capitals, fig. 2. These shafts are of the vesica form, being eight in number. The diagonal shafts are $12\frac{1}{4}$ in. in diameter, formed by a radius of $8\frac{3}{4}$ in. The direct or cross shafts are 7 in. in diameter, formed by radii of $4\frac{1}{2}$ in.; and the pier has been about 3 ft. in diameter. This may have been one of the principal piers in the choir.

Fig. 4 is a single capital belonging to a vesica-shaped attached shaft. It is about 12 in. in height. The impost is straight-fronted: it is $6\frac{1}{2}$ in. in depth, and 20 inches in length.

Fig. 5 is a single capital, belonging to a circular-shaped attached shaft of similar dimensions as fig. 4. The impost is curved, being formed of a radius of about 3 ft. 8 in.

The capitals, figs. 4 and 5, are attached to or formed of continuous mouldings, which have probably formed a cornice or ornamented finish to the internal walls of some portion of the choir, similar to those which are formed of the mouldings of the cornice in the present transepts.

PLATE XXXI.

This plate contains a representation of the clustered bases indicated at E E in the plan, Plate XII., and at G, Plate VII., and mentioned in pages 32, 33, and 35, their profile being given at E, Plate XIII. The mouldings of the bases are cleansed, which is a mode of finishing not to be met with in the period of Archbishop Thomas. This singularity, and the form of the profile of the mouldings, induce the author to assign these bases to the period of Archbishop Roger's repairs.

The shafts upon the bases are seemingly portions of Archbishop Thomas's edifice. The tooling of them is different from that of the bases. They are $8\frac{1}{4}$ in. in diameter.

The three laureated capitals placed above the shafts do not belong to them, but were found in the crypt, and placed thus by the author, to form an interesting and convenient display of forms. The central capital is in plan a semi-hexagon of about 18 in. diameter, without the impost; with the astragal it is about $9\frac{1}{2}$ in. high. It is adorned with laurel leaves similar to Plate XXVIII. fig. 19.

The other capitals are in plan of the square form: they are about 9 in. in height, and have laurel adornments.

PLATE XXXII.

This plate contains a representation of a portion of an arcade of seven compartments existing on the north side of the Cathedral. For many years this was excluded from public inspection, by the com-

¹ *Vesica*, or *Vesica piscis*, is a term used by Albert Durer in 1532 in his *Elementa Geometrica*, book the 2nd, page 56. In his mode of describing a nonagon, he uses the words, "draw with the compasses three equal *vesicas*:" and the term seems to be used with the same familiarity as either the term circle or triangle.

The Rev. T. Kerich, in a paper published in the *Archæologia*, vol. xvi. p. 322, supposes that the term *Vesica* is applicable to all the figures that can be produced by the intersection of two circles.

The *Vesica piscis*, or the bladder of a fish, seems to have had attached to it a holy symbolical allusion, namely, to Christ; for a firm belief in him was as necessary for the buoyancy of the hopes of all sincere Christians, as the air-bladder is to the proper motion of the fish. Accordingly, the *Vesica* has been commonly used for windows in the eastern gables of churches, for the form of ecclesiastical seals, and the circumscribing glory of several of the figures of Christ. It also seems to have been a part of a sacred system which influenced the form of things intended for sacred purposes. This subject the author submitted to the consideration of the Society of Antiquaries in December 1828, in a series of observations and drawings illustrative of the working principles of ancient Ecclesiastical Architecture. See *Gentleman's Magazine* for 1829, page 4.

partments being filled up with rubble and rude masonry, in order that the arcade might serve as a wall, against which sheds for various purposes were erected. But these sheds having been removed on occasion of the Musical Festival held in the Cathedral in the year 1823, this arcade attracted the attention of the author, who soon discovered sufficient outlines of beautiful work to embolden him in making application to the dignitaries of the church for a speedy and careful displacement of the inserted rude walling.

On the removal, a series of eight piers were exposed to view: to each are attached five foliated capitals, with square imposts. The capitals are enriched with elaborate and minute sculpture, principally executed as conventional foliage of the *Herba Benedicta*, with figures of human forms or animals occasionally introduced. From the outer capitals spring, from plinths, circular architraves of two sweeps each, the faces and soffits of which are cut into a variety of plain mouldings. Upon the inner capitals rests the ground of the architraves, which is pierced into two trefoiled heads.

The remains of the arcade are about 60 ft. in length, and about 13 ft. in height; each compartment being about 8 ft. wide, and in height, from the ground to the top of the impost, also 8 ft. The whole has mouldered much since 1823, and, being partially covered with ivy, it presents to the eye a pleasing and venerable appearance.

The thickness of the arcade is about 3 ft. 8 in., the part behind the adorned portion represented in the plate being a circular arched plastered recess or aperture, 4 ft. 10 in. wide, and 1 ft. 8 in. deep, to which, originally, have been fixed folding doors; proving the adorned compartments to have been external masonry.

It is supposed by some antiquaries that the trefoiled ground of the archivolts have been inserted to suit some modern purpose, and that there originally existed three sweeps in each architrave; and this supposition appears to have a degree of probability, since many arch-stones, having suitable mouldings, were found in the adjoining rubble walls that seemed to have belonged to such an arch. Others have supposed that the ground is original, and that it has rested in the centre upon a double capital, which had two cylindrical shafts, having a base formed similar to an 8. In support of this idea, several bases were found bearing the required form. Others, again, have supposed that from the central portion has been affixed a pendant, sculptured to correspond with the capitals on the piers; thus leaving the apertures quite free for ingress and egress: whilst Mr. Shout, formerly master mason of the church, was of opinion that the trefoiled ground was original, and that in its pristine form it had been supported by one capital, having one cylindrical shaft and base. In conformity with this opinion, on being ordered to repair two of the compartments, he not only replaced columns to the piers, but also placed a single base, column and capital in the centre, beneath the ground of the arch: yet, at the time, he discovered that the column of such small diameter and of such long length, was not likely to remain long firm and uninjured: he therefore, as a protection, placed behind the whole length of the column a thin ashlar, of the breadth of the capital.¹

But however the architectural antiquary may be inclined to give an opinion on the proper support or finish of the ground of the arch, yet the following facts will be allowed by every person who inspects the arcade: first, that the stone forming the ground (as shown in the plate) does appear to agree in grain with the arch-stones, and that the grain of the stones forming the present and only existing mullion, with its substructure, are evidently dissimilar to any stone in the arcade; secondly, that those substructures are inserted into the recesses of the piers, where bases are remaining in a good state of preserva-

¹ In these two compartments, seats are fixed for the accommodation of the public.

tion, originally designed to bear cylindrical shafts, which belonged to the capitals attached to the piers ; and, thirdly, that since the erection of the arcade it has been converted to other very different uses than that for which it was originally intended.

By a comparison of sections taken in the architrave, impost and base, with others taken of corresponding members in buildings of a corresponding style and of known dates, the author is led to date the erection of this arcade about 1170, and to conclude that it was the work of Archbishop Roger. It is probably a portion of the archbishop's palace, which he is said to have built anew on the north side of the church.

PLATE XXXIII.

This plate contains representations of two clusters of capitals from the preceding arcade. The capitals are 12 in. in height ; extent of impost also 12 in. ; and the diameter of the detached cylinders $4\frac{3}{4}$ in. In one of the capitals of the upper cluster is sculptured a dragon, and on another remains the fragment of a bird ; on all, the conventional-formed foliage of the *Herba Benedicta* is variously and intricately arranged and minutely sculptured. On some of the capitals of the arcade the fruit as well as the foliage is represented.

The bases to these capitals are $7\frac{1}{2}$ in. in height, and are moulded as the profile E, Plate XIII.

These remains ought to be considered a valuable specimen of Archbishop Roger's style of building ; and as they are intimately connected with the history of the church, so the dignitaries thereof will, we hope, always consider their preservation, in an antiquarian point of view, of equal importance with that magnificent edifice.

CHAPTER III.

STATE OF THE CHURCH FROM THE ACCESSION OF ARCHBISHOP WALTER GREY, A.D. 1216, TO THE DEATH OF ARCHBISHOP WILLIAM WYKEWANE, A.D. 1285.

SECT. I.

REBUILDING OF THE SOUTH TRANSEPT.—INQUIRY CONCERNING THE GRANT OF STONE BY ROBERT LE VAVASOUR.—CANONIZATION OF ST. WILLIAM.—REBUILDING OF THE NORTH TRANSEPT AND CENTRAL TOWER BY JOHN LE ROMAIN, THE TREASURER.



It has been already stated, that after the death of Archbishop Geoffry the See of York continued vacant during four years. At length, in the nineteenth year of the pontificate of Innocent III., A.D. 1216, on the sixth of the kalends of April, (March 27th,) Walter Grey, then Bishop of Worcester, was admitted to the archbishoprick of York,¹ and consecrated Nov. 10 or 11, in the same year.² Of the state of the fabric of the metropolitan church at his accession to the See, no information can be obtained; since no document relating to the early part of his pontificate has been preserved, nor have any remains been discovered to afford any evidence even of the existence of that portion of the church which he is generally supposed to have rebuilt. That it did exist, can scarcely be doubted; but whether the rebuilding of it was a matter of necessity or of choice, is altogether uncertain. Accidental and extensive injury, or the natural effects of time, may have rendered the removal of it necessary; or the taste of the archbishop may have induced him to make a portion at least of his church conformable with the new style of architecture which was then beginning to prevail. He may indeed have found the work begun by one of his predecessors: yet a comparison of the style of the south transept, compared with that of other similar edifices the date of which is known, together with a few authenticated circumstances, seems to warrant the conclusion, that the south transept was begun in the early part of his pontificate. And as in the year 1220 there was a grand convention at York, on occasion of the marriage of the king of Scots with the sister of Henry III., at which both the kings, with the English barons, and Pandulph, the Pope's legate,³ were present, it is highly probable the work was then determined upon, if not commenced.

The first document that appears to have any relation to the repairing or rebuilding of any part of the church by Walter Grey is a grant by Robert le Vavasour, published in Dugdale's *Monasticon Anglicanum*,⁴ and there stated to be an extract from a Register of the Church of York; but no such register is now to be found. It is as follows:

“To all the faithful in Christ to whom these presents shall come, Robert le Vavasour, eternal health in the Lord, Know all of you that I have given, granted, and confirmed by this present deed of mine for a pure and perpetual

¹ *Statuta Eccl. Cath. Ebor. fol. 24 b.* *Cott. Lib. Vitellius*, A. ii. 103. An ancient register about 8 in. by 5, finely written, but much injured by fire.

² Drake's *Hist. &c.* p. 425.

³ *Ibid.* p. 37.

⁴ Vol. vi. P. iii. p. 1198. edit. 1830.

Alms, and free from all secular service and exaction, to God and the blessed Peter and to the church at York, for the health of my soul and of the souls of my wife Julian and my ancestors, and that we may be partakers of all the good things that are done in the said church for ever, a full and free passage, *through the ancient and customary ways and paths*, without any impediment or contradiction in going and returning along Thevesdale, which is my own free tenure, for what shall be sufficient for the fabric of the said church, as often as they shall have occasion to repair, rebuild or enlarge the said church. And for the greater security of this grant I have thought fit to strengthen it by affixing my seal to these presents. I and my heirs will warrant this donation of ours for ever against all men.

“Witnesses hereof, Roger, dean, Galfrid de Norwich, precentor, William, treasurer, Master Walter, archdeacon.”

This grant is without a date: yet as the witnesses therein named must be Roger de Insula, dean, Galfrid de Norwich, precentor, William de Rotherfield, treasurer, and Walter de Wysebech, archdeacon of the East Riding; and as Browne Willis¹ places Walter in the office of the archdeacon from 1221 to 1225, the document may reasonably be dated about 1224 or 1225; the other named witnesses then holding the offices mentioned, and Robert le Vavasour having then been married about fourteen or fifteen years.

From this document it appears not unreasonable to conclude that the archbishop was now engaged in his great work of erecting the south transept of his church, as the grant clearly implies that he was obtaining stone from Thevesdale; and, without doubt, from the quarry which in the prelate of Archbishop Thomas was given by William de Percy, “for ever to God, for the use of the church of St. Peter.” The grant of this quarry was probably made, as already stated,² before the Vavasours became tenants of the lands in Thevesdale to the Percys, in military fee. The quarry of St. Peter had not been much used since the time of Archbishop Thomas; and as the way to it lay through the lands held by the Vavasours, such a grant as is here made by the then possessor, Robert le Vavasour, would be required and given. It is evidently not the grant of the use of a new quarry, but a confirmation of a right of access to a quarry before used, along ancient and accustomed roads, “*transitum per antiquas et consuetas vias et semitas*.”

It has been long a tradition, founded partly, perhaps, upon a misunderstanding of this grant, that Robert le Vavasour gave not only the stone which Archbishop Grey required, but all that has been used in the building of the present fabric; and this tradition has been sanctioned by the statue of a Vavasour placed on the west grand entrance of the church, and represented as holding in the arm a rough ashlar, or a rough stone; while a corresponding statue of a Percy is represented as holding a perfect ashlar or moulded stone. But this latter being erroneously considered as a representation of a piece of wood, a grant of wood has, without any authority, been imagined; and while the family of the Vavasours have been traditionally commemorated as the givers of the stone of which the church is constructed, the Percys have in the same manner been commemorated as givers of the wood.³

The correctness of this tradition is more than doubtful. When Archbishop Thoresby, in the year 1364, was considering the propriety of establishing chantries for the family of the Percys, he speaks of their claim to the gratitude of the church, on account of their profuse beneficence, “*profusa beneficia*,” towards it; and especially of their aid in the building and the perpetual sustaining of the fabric, by granting as much stone as might be needful, from their stone-quarries, of free carriage of the same, and right of way to the servants of the church through the lands and districts belonging to them.⁴

¹ Survey of the Cathedrals, vol. i. p. 98.

² See p. 13.

³ Drake's Hist. &c. p. 484.

⁴ Lib. Domesday Eccl. Ebor. fol. 59 b. *Monasticon Anglicanum*, vol. vi. P. III. p. 1199. edit. 1830.

From the period of the Norman conquest and the time of Archbishop Thomas, till long after the pontificate of Archbishop Thoresby, the church has been built, with the exception of portions of Purbeck marble, of stone of precisely the same character, and evidently from the same quarry; the quarry granted by William de Percy, and, from its application, known by the name of St. Peter's Quarry.

Of the pious munificence of the family of Vavasour there is ample evidence. Subsequently to the grant of free way to St. Peter's quarry, John, the son of Robert le Vavasour, for the health of his soul, and of his wife's and children's, and for the health of the souls of all his ancestors, gave to God and the church of the blessed Mary of York, and to the monks serving God there, ten acres and half a rood of his quarry in Thevesdale, near the quarry of the blessed Peter of York, the head of which quarry on the west abutted the new road which led from the quarry of St. Peter to the Vale of Thevesdale, and extended to the quarry of Thevesdale, eastward, to be had and held by the said church and the said monks and all their successors, in free, pure and perpetual alms, &c. &c.¹

The priory of St. Mary de Marton had also a quarry given to it, and confirmed by John le Vavasour, dated Sunday after the Ascension, 1246.²

The church of St. Peter at Hovedon (Howden) had an acre of John le Vavasour's quarry in Thevesdale assigned to it for eighteen years, for six marks of silver, dated Lammas Day, 1277.³

Sir William le Vavasour, son of John le Vavasour, granted in pure alms to the abbot and convent of Thornton, two acres of his quarry in Thevesdale, for forty years from St. Mary Magdalen's Day, 1283.⁴

In 1283, Archbishop Wyckwane being in need of stone to repair some of his mansions, it appears that he considered St. Peter's quarry not applicable to such purposes, and therefore he obtained from the prior and brethren of the convent of Jesus Christ, permission to extract from the two acres quarry which had been assigned to them by John le Vavasour,⁵ whatever stone he might need, to construct or repair all his buildings, in what places soever he should see to be better and more convenient.

On St. Cuthbert's Day, 1300, Sir William le Vavasour granted to the abbot and convent of Thornton a quarry in Thevesdale for thirty years.⁶

Selby Church had also a quarry assigned to it, which is designated the Selby "quarel-pit."⁷

About 1302, the dean and chapter of York being in need of stone for other purposes than the construction and reparation of St. Peter's Church, and considering St. Peter's quarry not applicable thereto, Sir William le Vavasour granted them whatever stone they might want for such purposes, for which the said dean and chapter made the following acknowledgment :

"To all to whom these writings shall come. William, dean, and the chapter of the church of the blessed Peter of York, eternal health in the Lord. That liberality may be gratefully received, and that what is graciously conferred may be recompensed as it ought, we make known to all of you by these presents, that Sir William le Vavasour, knight, hath voluntarily, of his mere liberality, granted and given stone from his quarry in Thevesdale, at Berneland Cameran, to the dean of the church of the blessed Peter of York, and for the reparation of the houses in which the precentor of the said church lives. And we promise and undertake that stone shall be had from thence for this purpose only, being unwilling that for such his liberality any prejudice should be hereafter devised against the said William or his heirs. In witness whereof our seal is affixed to these presents. Dated at York, xv calends of April (Mar. 18), in the year of grace 1302."⁸

¹ Dodsworth's MS. Bodl. Lib. vol. viii., entitled *Monasticon Boreale*, vol. ii. fol. 3.

² Deed at Hazelwood Hall, No. 83.

³ Ibid. No. 85.

⁴ Ibid. No. 88.

⁵ Lansdowne MS., No. 402, p. 8.

⁶ Deed at Hazelwood Hall, No. 99.

⁷ Ibid. No. 199.

⁸ Ibid. No. 101, having a portion of the seal appended.

About 1311, Archbishop Wykewane also, being in need of stone for the works at his manors, had permission given him by Sir William le Vavasour to extract stone from his quarry in Thevesdale for the said purpose ; for which permission the Archbishop made the following declaration :

“ To all who shall see or hear of these presents, William, by Divine permission, Archbishop of York and Primate of England, eternal health in the Lord. Know all of you, that whereas the noble Sir William Vavasour, Knight, hath liberally granted that with the consent of our Chapter, we may extract and freely carry, from the stone quarry of Thevesdale, near Tadcaster, stones for the works to be done in our manors ; Wherefore also we grant and will by these presents, that by the extraction and carriage of stones from the said quarry to the works to be done, wherever we will, in our manors, no intention exists on our part that any prejudice should hereafter arise to the said William or his heirs. In witness whereof our Seal is affixed to these presents. Given at Cawood, the last day of June, in the year of Grace 1311, and in the VI of our pontificate.” ¹

The existence and prior use of St. Peter's quarry are proved by its name being found in almost all subsequent grants of quarry ; its contents having been assigned for ever to God and St. Peter, the restricted application of them to the building and repairs of the church has been kept inviolable by the members of that church ; and although its extent cannot now be ascertained, it must have been ample, for there is no record to show that at any period the church of St. Peter ever received any additional grant of quarry in Thevesdale, either from Robert le Vavasour or any of the Vavasours ; or of stone by permission from any other quarry.²

The right of way to St. Peter's quarry having been granted by Robert le Vavasour, and stone from other quarries having been given liberally by Sir William le Vavasour to the Archbishop and to the Dean and Chapter for purposes essential to the dignity and comfort of the members of the church, it was by no means improper, but only what was due to so great a benefactor, to represent on the church the figure of a Vavasour, bearing a quarried stone or rough ashlar ; and this circumstance, connected with the known and extensive liberality of the family to the members of the church, would naturally give rise to the tradition that the stone for the fabric of the church was the gift of the Vavasours.

But as the family records contain no documental authority in support of this tradition, as the records of the church exhibit no acknowledgment of such benefit from the family, and as they are allowed only a Vicar's chantry in the church, and that for the appropriation of the church of Fryston to the use of the Vicars, it seems reasonable to agree with the declaration of the church made through Archbishop Thoresby,

¹ Deed at Hazelwood Hall, No. 107, having a portion of the seal appended.

² The Genealogical Chart of the Vavasours at Hazelwood contains the following extract from Cambden's *Britannia*, to show that they were benefactors of stone to St. Peter's Church :—“ Subest huic (Hesselwood) clarissima illa Lapidædina qua *Petres Post* dicta, eo quod saxis inde excisis liberalitate Valvasorum templum illud magnificum Sti. Petri Eboraci fuerit substructum.” This passage does not occur in the earliest editions of the *Britannia*. It is not found in the fourth edition published by the author in 1594. It first appears in an edition published at London in 1600, and said in the title page to be revised and enlarged with many additions from a German edition. And in this edition, p. 631, where mention is made of Archbishop Thoresby's work, and of the statues on the Western front, the following is placed as a note in the margin : “ Percius ligna, et Vavaser saxa dedit.” For these additions no authority is given.

At this day St. Peter's quarry is, without distinction, united with the other quarries in Thevesdale, forming a portion, the exact situation and limits of which cannot be now ascertained. And therefore, after the lamentable fire in 1829, the present Baronet, the Hon. Sir Edward M. Vavasour, not only gave £25 towards the repairing of the choir of St. Peter's Church, but granted the free use of the quarries in Thevesdale, now in his tenure. This munificent offer was accepted, and the quarry worked for the purpose, together with the quarries of Drake, Archbell, and Huddlestone.

“that the Percys gave the stone to the fabric,” and that the Vavasours gave and confirmed a continuance of a right of way to and from the quarry of St. Peter in Thevesdale.

The tradition connected with the figure representing a Percy, rests upon no more stable a foundation ; the supposed piece of timber held by the statue being, in fact, intended to represent a stone worked with mouldings. None of the records of the church notice a donation of timber or wood by the Percys ; while they afford a good degree of evidence to prove that the quarry of St. Peter in Thevesdale, with free passage along the river Wharfe, were granted by them, and the income of the church of Topcliffe appropriated to the use of the fabric of the church of St. Peter.¹ It was therefore not improper to represent the figure of a Percy as a superior benefactor, bearing a moulded stone or perfect ashlar, ready for the building. The ashlar in their different states are even at this day perfect emblems of the different degrees of ability possessed by individuals, or of merit assigned to them, independently of the position in which they are held.²

On the Ides of April (April 13), A. D. 1226, Lord Richard de Percy confirmed to the church of York the grant of the church of Topcliffe, and all things pertaining thereto, originally made by his grandfather Lord William de Percy to Archbishop Roger.³ The confirmation of the grant at this time may have been connected with some important works then going on, or meditated by the Archbishop, although there is nothing in the deed of confirmation more specific concerning the application of the revenues, than in the original grant.

More satisfactory evidence of the Archbishop's designs may be derived from the canonization of Archbishop William, obtained from the Pope about this time ; and the proceedings which immediately followed it. The influence of the reputation of some illustrious patron Saint was wanting to increase the zeal of the devout, to draw forth the liberal contributions of the wealthy, and to render effectual the recommendations and indulgences of the prelates in aid of the great work which the Archbishop was undertaking. Canterbury had a St. Thomas à Becket ; Westminster a St. Edward ; St. Albans a St. Alban ; Durham a St. Cuthbert ; and Beverley a St. John. But York had no acknowledged Saint by whose meritorious sanctity the honour and dignity of the church could be duly sustained. There was no difficulty in supplying this deficiency. The holy reputation of Archbishop William was fully established and widely known. He had been honoured during his life, according to the historians of the age, by extraordinary manifestations of divine power on his behalf ;⁴ and after his interment in the nave of the church, several benefits are recorded to have been miraculously conferred, through his intercession, on the devout worshippers at his tomb. Many of the miracles ascribed to this prelate are represented in the window called by his name, on the north side of the choir ; and as it was on the attestation of some of these that the Pope assented to his being enrolled among the Saints, and the reputation of his sanctity arising from these, was of such importance in obtaining the contributions required for the service of the church, on

¹ See p. 18.

² The royal arch, or grand western entrance of St. Peter's Church, is viewed with veneration and delight by such persons as are skilled in the science of ancient freemasonry. For not only the ornaments of the arch itself, but the position of the archbishop sitting above the apex of the arch, and holding a model of the august temple ; the figure of Percy placed on the left hand of the entrance, with the perfect ashlar, and that of Vavasour, placed on the right hand, with the rough ashlar, and the manner in which the ashlar are held by the statues, have all significations which are perfectly understood, and afford one instance among many, of the prevalence of the order of freemasonry at the period of the construction of our ancient ecclesiastical edifices. See a representation in Britton's York Cathedral, Plate XI., also in Halfpenny's Gothic Ornaments, Plate LXXX.

³ See p. 18.

⁴ See p. 15.

various occasions during a long period, they form, in fact, a portion of the history of the edifice ; and therefore the recital of one or two of them in this place cannot be thought improper or unnecessary.

Among the miracles which were reported to the Pope, as rendering this prelate worthy of the honour of being added to the list of Saints, was the flowing of an oil from his tomb, possessing miraculous healing properties. This however appears to have been only occasional, and after long intervals. For the earliest instance on record occurred nearly one hundred years after the Pope's grant of canonization ; and appears then to have been considered as something new ; whereas it is evident from the grant by the Pope that the flowing of the oil had been before observed, and its extraordinary effects experienced.

"It happened," says the record, "on the Wednesday in the holy week of Pentecost, A. D. 1308, that the tomb of the aforesaid glorious Confessor sweated forth a liquid oil, a precious antidote against various kinds of diseases ; which fact having been announced to the heads of the church by the faithful bystanders, and by those who were lying or kneeling by the tomb for the purpose of prayer, they (*i. e.* the clergy) hesitated, on account of the great clearness of the liquid, whether it really possessed the true nature of oil. Having therefore collected it, and made a lamp of it and lighted it, the wonderful flames proceeding from it, as if it were common oil, struck the beholders with wonder. Then are heard the voices of psalm singers, and the ringing of bells, and the miracle is noised abroad over the whole city and country, and divers faithful people who were suffering from sickness, both by the anointing with the oil and by the sole invocation of the Holy Confessor, on the same day, through the mercy of Christ, were thought worthy to obtain the joy of health." ¹

One of the cures by means of the oil, is thus recorded : "A certain woman, who in her youth had been accustomed to walk after the wanton and lascivious flesh, had her bowels diseased, her countenance swollen and bright, and all her limbs distended. A fiery disease also existed in the lower part of her lungs, and caused so unquenchable a thirst within her, that the heat thereof could not be appeased by the infusion of any liquor, as she believed. Therefore, all living physicians being despised, she hastens to seek an antidote from one who was dead ; a carriage was filled with her body alone, and she is set down before the door of the blessed Peter, to touch the coffin of the holy Father William.

"Therefore the wretched woman is by little and little anointed with the oil which flowed from the tomb of the Saint ; and as she was wont to do, in a miserable tone of voice, the wretched woman importunately made known her earnest desire for health from the Saint, when (wonderful as it may appear) her dropsy, by virtue of the oil which flowed from the tomb of the Saint, is by God dried up within her, is neither left outside on any part of her body, nor is retained within to nourish the disease ; and, wonderful to tell, by God's virtue she speedily began to mend, and to recover the strength of her body, once despaired of, so as to become far lighter and stronger, after the favour of this divine gift, than she was by nature, before she had the disease." ²

¹ Miraele the 34th, from Dodsworth's Collection in Bodleian Libr. exxv. f. 132—142. "Out of a table in the revestry of the cathedral Church of York."

² *Breviarium*, &c. *In Commemoratione Sancti Willelmi*, Leet. II.

The tomb of St. William was not singular in this flowing of miraculous oil, for it is recorded "that in the year of our Lord one thousand three hundred and twelve, on the feast of St. Bernard, a wonderful oyle issued miraculously out of *John of Beverley's* sepulchre for the space of a whole day, which was very medicinal and soveraigne against manie diseases." (Porter's *Lives of Saints*, p. 419.)

It is also recorded by Phillip Bishop of Eistadt, "that from the reliques of St. Wallburg at Eistadt, issued a saered oil, which by the grace of God, and the intercession of St. Wallburg, gave sight to the blind, hearing to the deafe, cureth the lame," &c. (*Ib.* p. 185.)

One of the miracles wrought without the application of the miraculous oil, is thus related :

“ A certain man of the name of Ralph, who having broken the peace of our Lord the King, was vanquished in a duel and was deprived of an eye by his adversary Besing, was afterwards condemned to lose by the sword of justice, the other eye, because he had been vanquished. He was given over to the executor of justice, who extracted his remaining eye, and a certain lad named Hugh picked up both the extracted eyes and carried them away in his hand, and after several days had passed, the aforesaid Ralph drawing nigh to the tomb of St. William, after having performed fasts and prayers, recovered two other eyes smaller than the former, and a clear sharp sight. But his former eyes were of a different or worse colour, namely, resembling glass.”¹ This miracle is fully represented among others in St. William’s window in the choir of the church.

St. William was even represented to be more compassionate than St. Thomas in Canterbury Cathedral. For instance :

“ A woman named Albrida of Gisburne, having been long tormented with the stone, had undergone a surgical operation for its removal ; the consequence of which was, that for seven years afterwards she could nowise retain her urine. Having therefore suffered several years from this distressing complaint, at length, as she herself asserted, the holy martyr, St. Thomas (of Canterbury), appeared to her in her sleep, and admonished her to come to him (*i. e.* to his tomb), with a cross prepared for him. Now she, not neglecting this vision, repaired to Canterbury without delay ; but not recovering her health there, she was compelled by poverty to return home. But hearing at length that many persons were restored to health at York, by the intercession of St. William, she delayed not to come thither, and having made confession of her sins to a priest, and by advice of the priest having caused her infirmity to be ascertained by the secret examination of lawful women (a jury of matrons), she on the same festival, by the merits of the holy father St. William, recovered her health, and shewed herself for several days in perfect health, assisting with others healed in like manner, in waiting upon the sick who lay by St William’s tomb.”²

Upon the ground of numberless similar miracles, application was made to the court of Rome, with the earnest request that the report of the miracles might be examined, and if found to be true, that Archbishop William might be admitted among the catalogue of Saints. Wherefore the Pope issued the following letter, “ tied with thread of silk and a Bull.”

“ Bishop Honorius, the servant of the servants of God, to all Archbishops and Bishops, and his other beloved sons, prelates of churches, and to the Clergy and Laity throughout England, health and apostolic benediction. He who set the bounds of the nations, according to the number of the angels, that he might repair the ruin of the deceitful spirits by the supplication of righteous men, willing to unite the diversity of nations in the confession of his name, sent from heaven his co-eternal and con-substantial son into the womb of the immaculate virgin, who since he deigned to take of her human flesh, was made the mediator of God and man ; assembling together a Church from all nations, and forming it, as it were, from his own side, he hath redeemed and washed it in his blood, and loving her as a sister and a spouse, he hath united her to himself with an affection not to be overcome ; which truly is ever fruitful of a new offspring until the number of the elect be completed, partly on earth warring against a host of enemies, and partly in heaven triumphing with Christ ; here, through the grace of the Redeemer, aided by his merits, but there, crowned with happiness ; here, contemplating, as through a glass darkly him whom they shall there see face to

¹ The 37th recorded Miracle according to Dodsworth.

² The 32nd recorded Miracle according to Dodsworth.

face. And because there they burn with love more ardently, who enjoy the sweetness of the divine vision, inasmuch as they more nearly behold him who is love itself, so also they not only assist those who are contending here by their prayers before God, but also by the signs of miracles they desire to comfort those to whom they infallibly show themselves magnificently shining forth partakers of the divine glory of Christ. And while they show that they have happily advanced from faith to hope, and from hope to reality, their love by no means decreasing, but rather being enlarged, a certainty of the promised reward is given to those who contend, and thus final perseverance in that which is good is effectually encouraged. For who, seeing that the elect of the Church after the happy termination of this life shine resplendent with new miracles, would not desire to be inseparably united to Christ, its Head, as one soul with Him? or how will any refuse to obey Him, who will deny them that obey him not? who, giving virtues to his followers, bestows on them great rewards as heirs of God, and co-heirs of Christ, so that, partaking of the glory of Christ, they in a miraculous manner, shew forth on earth the signs of the heavenly kingdom to which they may happily attain; and 'whatever they shall ask, shall be done to them.' Therefore let Jews be confounded, and heretics confuted, let pagans blush, and sinners be turned to repentance when they see the faith of those who put their trust in Christ rewarded by so great a share of his gifts.

"Wherefore our venerable Brother the Archbishop and our beloved sons the Dean and Chapter of York have very many times, both in season and out of season, urged upon us by letters and by Master G. the Penitentiarius, and Elias Bernard of York, and Laurence Aquilegeus, canons, that William of holy memory, formerly Archbishop of York, who, as it appears from the testimony of many persons worthy of credit, shone forth with so much grace of merit, that the Lord deigned to work by him many glorious miracles: and, after his decease, caused his body to shine forth with many more wondrous things, might be inscribed by us in the catalogue of Saints in the Church militant, since there is no doubt that he is now greatly honoured by the Lord in his Church triumphant. But though, placing confidence in their testimony and in his great reputation, we are desirous to consent to the prayers of the supplicants, yet, as in an affair so holy and divine, nothing ought to be done without the most mature consideration, we have caused diligent inquiry to be made by many select persons respecting both the Life and the Miracles of the said Saint, since though the perfection of his charity, with the manifestation of miracles, might be sufficient to prove his sanctity, yet some 'do their good works before men, that they may be seen of them,' and sometimes 'the Devil transforming himself into an angel of light' fraudulently deceives men. These said enquirers then having received and examined diligently, as it behoved them, very many witnesses worthy of credit, have fully and plainly reported to us the life and conversation of the said most holy saint, with the many and great miracles by which the Lord wonderfully honoured his spirit after death. We therefore, considering that such a candle was 'not to be placed under a bushel, but set on a candlestick;' since, among other miracles which it would be too long to enumerate, his sepulchre is enriched with the fruitfulness of an oil, by which many sick persons, being anointed, have been healed of their infirmities; and, which is not to be passed over in silence, he, in a wonderful manner, raised up three persons who had been dead; and to one who had been overcome in a duel, and unjustly condemned, when he cried out earnestly at the sepulchre of the saint, and the more confidently asked that he would restore his eyes to him, of which he knew that he had been unjustly deprived, the saint strangely and marvellously gave other new eyes; by the consent of our brethren, and by the advice of other prelates who were present, have numbered him, or rather declare that he is numbered, in the catalogue of saints and confessors; appointing that on his anniversary, an annual festival be solemnly celebrated, that then, as is meet, ye may prove your gratitude for so great favours. We advise all of you, and earnestly exhort you, commanding you by our apostolic writings, that paying a due veneration to the festival and the memory of the said saint, ye faithfully implore before God, the help of his virtues for yourselves and for others, the faithful in Christ. And we, trusting in the favour of God, and in the merits of the said saint, to all who shall devoutly assemble at the Church of York on his festival, mercifully grant a relaxation of forty days from penance enjoined on them. Dated Lateran 15 Calends April (Mar. 18) in the 10th year of our Pontificate."¹ (A. D. 1226.)

¹ *Magnum Album*, par. ii. p. 60.

On the arrival of this Bull at York, the Dean and Chapter addressed the following letter to the Archbishop of Canterbury :

“ To the Reverend Father in Christ, Stephen, by the grace of God Archbishop of Canterbury, Primate of all England, and Cardinal of the holy Roman Church, his devoted in Christ Roger,¹ the Dean, and the Chapter of the Church at York, health in him who is all health. We have received a mandate from our Lord the Pope in these words: ‘ Bishop Honorius, the servant of the servants of God,’ (as in what immediately precedes,) and because we believe without doubt, nay, are certain that rejoicing in the Lord ye will rejoice that God will be admired in his saints, who daily working signs, and wonders, and miracles in divers parts of the world for them and for those that triumph with him, hath vouchsafed in a marvellous manner to illumine the Church in England among others, both in the west and in the east, prostrating ourselves at the feet of your fatherly authority, and trusting with special and full confidence to your love in the Lord, we supplicate you by whatever means we can, that for the reverence due to the said blessed William, our patron, and for the exaltation of the English church, that ye will cause his festival to be solemnly celebrated on his anniversary, namely, on the 6th of the ides of June, and the other matters contained in the apostolic mandate, to be publicly proclaimed and diligently observed throughout your archiepiscopate, expecting a meet reward from him, ‘ from whom proceedeth every good and perfect gift ;’ especially since by a divine work of this kind the faith of the church militant may be comforted and very much strengthened, and we lawfully striving in the way for Christ may be victorious. Moreover, we beg of your fatherly affection, that ye will place undoubted confidence in the bearer of these presents who will explain the premised business. Farewell, Father in the Lord.”²

Letters of such an import were addressed to almost all the English Bishops.

The Archbishop of Canterbury consequently directed a letter, dated St. John Baptist’s Day, 1226, to all the sons of Holy Mother Church, exhorting them that, with humility of devotion and in honour of the said Saint (William), they should visit the Church of York where his remains were deposited ; and to all those who should so come for the purposes of devotion, or for the bestowal of their alms, on the 6th of the ides of June, or within eight days following, he, trusting in the merits and intercessions of God, of the blessed Virgin Mary, of the blessed Apostles Peter and Paul, and of the said Saint (William), if they be confessed of their sins and contrite, granted a relaxation of twenty days from penance enjoined on them.³

In like manner the Bishop of Rochester granted ten days ; the Bishop of London twenty days ; the Bishop of Lincoln thirteen days ; Henry, Archbishop of Dublin, twenty days, &c., &c.

From the visits made to the church, in consequence of St. William’s miraculous favours and the preceding grants of relaxation from penances enjoined, large and valuable donations would be expected, and without doubt would be given to the fund for the prosperity of the intended glorious fabric.

It is much to be regretted that there is no document relating to the pontificate of Archbishop Grey extant previous to his “ Major Roll,” which begins with the acts of the early part of 1227 ; so that we have no means of ascertaining whether he had actually commenced the rebuilding of the transepts, or was only making preparation for this great work. The second article in the Roll relates to this work, though it leaves its actual progress doubtful. It is unhappily much injured and defaced ; but it is evidently an address to all abbots, priors, officials, archdeacons, &c. &c. of the diocese, desiring them to send a portion of their first fruits and other good things bestowed on them by God, for the work of the fabric

¹ Roger de Insula.

² *Magnum Album*, par. ii. p. 61.

³ *Ibid.* par. ii. p. 61 b.

of the mother church. It is dated at Shirburn on the xi kalends of April (March 22) in the xi year of the Archbishop's pontificate.¹ (A.D. 1227.)

About four months after this the Archbishop issued the following address and indulgence :

"To all, &c.—Whereas among the works of charity it is a pious and meritorious deed to contribute to the erection and fabric of churches, wherein worship is perpetually offered up to God; and whereas our Church of St. Peter of York to which you are specially bound to afford your aid, as being your Mother Church, is in want of your assistance, we beseech and exhort you in the Lord that ye take care to contribute to the fabric of the said church as far as ye are able of your own goods; and that ye endeavour effectually to move your parishioners, that out of the goods bestowed upon them by the Lord, they contribute some part according as the Lord shall inspire into them; that ye receive kindly and honourably entreat master Adam the bearer hereof, whom we depute as our procurator in this matter, together with his clerks, and afford him your effectual advice and assistance.

"And we, over and above the indulgence of our Lord the Pope, and the relaxation (of penance) granted by our brethren and fellow bishops (do grant an indulgence of) forty days, &c. And we appoint them (the contributors) partakers of the masses, prayers, and all (other spiritual) benefits. All which things shall be more fully explained to you by the aforesaid master Adam; in witness whereof, &c., we have thought fit to entrust unto him these our letters patent. Given at Scireburn the xv day before the kalends of August (July 18th), in the xith year of our pontificate."² (A.D. 1227.)

Elias Bernard, canon of York, and one of those who petitioned the Pope to canonize St. William, in order to declare his love for the said confessor, founded an altar to his honour in the greater church of York, and amply endowed it for one priest and one clerk. It was confirmed in chapter in the year of our Lord's incarnation 1230. The altar was attached to the west end of the tomb or shrine, if credence may be given to the painter's representation as exhibited in the north transept window of the choir; and the whole was in an inclosure, according to statements in the account of the miracles given in the Dodsworth Manuscripts.

This ordination runs thus :

"I, Elias Bernard, Canon of York, of my reverence for the Divine Majesty of the Father, Son and Holy Ghost, and in honour of the blessed William the Confessor, formerly Archbishop of York, have given, granted, and by this present charter assigned for ever to the altar, which has been founded, holy in the Lord, in the name of the said Confessor, in the greater Church of York, and to Robert the Monk, the first priest assigned to the said altar, and to his successors, celebrating divine offices for ever at the said altar, as shall be assigned hereafter, those houses and lands in Stayngate, and the rents arising therefrom,—also the lands and houses in Micklegate,—with all the easements, liberties and things pertaining thereto. I also will, that after my death, the said priest and his successors shall celebrate at the said altar for ever, divine exequies and full commendation, and faithfully perform for me especially, and for the souls of all the faithful generally. The said priests and his successors shall receive from the Treasurer all things necessary. The same privilege being extended to the Treasurer, which he is acknowledged to have at other altars in the Church of York, &c. &c."³

This year King Henry III. was at York, where he kept Christmas in a most magnificent manner. He was accompanied by Alexander King of Scotland, Otho the Cardinal Legate, the Archbishops

¹ In the Harleian MS. 6970, p. I. It is entitled a "Collection for building the Cathedral of St. Peter."

² Walter Grey's Major Roll, Art. 40.

³ Regist. X a, or, *Acta Capitularia* 1290—1364. fol. 13 b.

and Bishops and other dignified ecclesiastics, the Earls, Barons and general officers of the kingdom, and the whole royal household. This could not fail to bring large contributions to the church, and thus greatly assist the Archbishop in his undertaking.

About 1240, John Lumbard, priest in the Church of York, had confirmed to him the place in the Crypt, and the altar of St. Nicholas and St. Gregory with all the revenues, freely and quietly, the said John to bear all charges and support the same.¹ The altar probably was placed at b. (See Plate XII.)

Also about 1241, Godfrey de Norwich, dean of York, assigned by will all his rents in York and Rotherham, to the altar of the blessed Mary Magdalene in the crypts of York for a priest to celebrate divine offices with full exequies for ever for the souls of all the faithful departed.² The altar probably was placed at c. (See Plate XII.)

Aided by the fruits of piety and the alms bestowed in consequence of the indulgences already granted, in addition to the assigned rents for the fabric, the building would regularly proceed; and it may with much probability be supposed that about 1241 the south transept of the church was completed. Having erected an altar and dedicated it to St. Michael, in the east aisle of this portion of the church, the Archbishop on the 11th of the kalends of April, with the consent of the chapter, ordained three priests and one clerk, who should all celebrate divine offices, with full exequies of the dead, in the church of the Blessed Peter of York, at the said altar of St. Michael daily, for the souls of their predecessors, themselves, and successors, and the canons of York, and for all the faithful departed, assigning for the support of the same for ever a moiety of the church of Millum, &c. &c.³ Ade, the lord of Millum, resigned to the Archbishop all his right to the church of Millum at Christmas 1230.⁴

About 1244, John Romain, Archdeacon of Richmond, founded an altar, in honour of St. Andrew, in the Church of the Blessed Peter of York, on the south side and near the tomb of St. William, at which a priest was to celebrate for ever, for the souls of King Richard, of John and Mary, his father and mother, his own soul, and for the souls of all the faithful departed; for the sustentation of which he made ample assignments.⁵ From the names of the witnesses to the foundation, the author supposes the date of the deed to be about 1244.

In 1249 an ordination was confirmed, wherein Laurence de Lincoln, late Archdeacon of York, assigned rents in the city of York for the sustentation of one priest to celebrate in the greater Church of York, at the altar of St. Lawrence the Martyr, for his soul and for the souls of all the faithful departed.⁶ This ordination was confirmed at Thorpe, on the 7th kal. of February, in the thirty-third year of Walter Grey's pontificate. It is supposed the altar was placed at d. (See Plate XII.)

About 1255, Eudonis de Punchardon, son of Roger de Punchardon, Knight, gave, granted and confirmed the manor of Grimeston, near York, with all its appurtenances, for ever to God, the Blessed Mary, and to the Blessed Peter, and to the altar of the holy virgins and martyrs, Agatha, Lucy and Scholastica, on the south side of the crypt in the greater church of the said St. Peter (probably

¹ Regist. X a, or *Acta Capitularia* 1290—1364. fol. 68 b. There is not a date to the document, but from the names and titles of the witnesses the author assigns it to about the year 1240.

² *Ibid.* fol. 59. Simon de Evesham, precentor, and Robert de St. Paul, treasurer, are two of the witnesses to the will; and from this circumstance the author is induced to assign it to about 1240.

³ Regist. X a, fol. 15.

⁴ *Magnum Album*, par. ii. fol. 22 b.

⁵ Regist. X a, fol. 14 b.

⁶ T. b, or *Lib. Domesday Eccl. Ebor.* fol. 57; he also bequeathed five marks to the fabric of the church, and to the fabric of the bridge of Tadcaster ten pounds.

at E, Plate XII.), for two priests to celebrate divine offices for the souls of all the faithful departed. The presentation to be made by the vicars.¹

The admiration which could not fail to be generally excited by the new south transept, the multiplication of altars, and the consequently increased number of visitors to the Cathedral, would, no doubt, encourage the archbishop and the dignitaries of the church to begin the rebuilding of the north transept, in a style suitable to the new and corresponding portion of the fabric. It is, however, probable that the archbishop died before that great work was completed. He departed this life May 1st, A. D. 1255, having held the archbishopric thirty-nine years,² and was buried with all due honours, before the altar of St. Michael, which he had erected and bountifully endowed.³

That the archbishop was a benefactor to the fabric, to the magnificence and beauty of which he had so greatly contributed, cannot be doubted, though no record of any pecuniary benefaction granted by him exists. He is recorded to have founded a sub-deanery and a succentorship in the church, with the prebends of Wistow and Fenton; and to have given to the church a rich mitre with labels, a rich chalice with a paten of gold, adorned with precious stones, a gold morse, (or fibula,) adorned with a large ruby and other precious stones, one tippet of gold and precious stones, and thirty-two copes of extraordinary riches. He ordained the College in the Bedern for the vicars choral. He purchased a place in London, since called Whitehall, for the residence of himself and his successors; and also the manor of Thorpe St. Andrew, now Bishopthorpe, which he granted to the chapter of York, with all the appurtenances thereunto belonging, upon condition that the said chapter should let the same to his successors for the sum of twenty marks sterling yearly, for the due payment whereof every archbishop should pass his deed before admission. This course he took in order that if the temporalities of the archbishop should be seized into the king's hand, either *sede plenâ*, which sometimes happened, or *sede vacante*, which was then constantly practised, the king's officers should have no right to meddle with this manor. To this wise precaution his successors owe their present, and now only archiepiscopal palace. Among the purposes for which the rent money was to be employed, he ordained that six pounds sterling should be paid to one chaplain, chosen by the Dean and Chapter, to say mass in the chapel of St. Andrew at Thorpe, for the souls of King John, of the said archbishop, and of all the faithful departed.⁴

To Walter Gray succeeded Sewall, Dean of York, by supplication,⁵ because there was a flaw in his parentage; and therefore, without a Dispensation he could not hold such a dignity. He was consecrated in the church of York, on the 10th of the kalends of August (July 23), A. D. 1256, and on the 6th of the Ides of May (May 10), A. D. 1258, he died:⁶ having held the see not quite two years.⁷ He was buried near his predecessor; a plain slab monument still marking the spot.⁸

¹ Regist. X a, fol. 14.

² Cott. MSS. Vitellius, A ii. fol. 103.

³ The archbishop was buried at a, in the east aisle E, of the south transept. See Plate I. Over the sepulchre was erected a beautiful monument, which remains pretty perfect to this day. See a representation of it in Britton's York Cathedral, Plate XVII.

⁴ *Magnum Album*, par. ii. fol. 85.

⁵ *Per postulationem*. Stubbs. *Postulatio* was an unanimous petition to the Pope or an ecclesiastical superior, from the clergy and people, that one who could not be admitted, according to the canons, to some ecclesiastical dignity, might be admitted by dispensation. See Du Cange.

⁶ *Statuta Eccl. Ebor.* fol. 24.

⁷ Cott. MSS. Vitellius, A. ii. fol. 103.

⁸ At b in the east aisle of the south transept. Plate I.

Archbishop Sewall erected several vicarages in inappropriate churches, which till his time were very ill served. He caused the stipends of the twelve priests of the chapel of the Blessed Mary and the Holy Angels¹ to be increased, and appointed them to be called canons: he likewise ordained, in 1258, that besides the twelve priests, there should be for ever in the same chapel two priests to say mass daily for the dead; as also two deacons and two sub-deacons to assist them.² But there is no act of this archbishop recorded which connects his name with the history of the fabric of the church.

Archbishop Sewall was succeeded by Godfrey de Ludham, Dean of York, who was consecrated at Rome on the 3rd of the kalends of October (Sept. 24), A.D. 1258, and enthroned on the Christmas day next following. In the third year of his pontificate, he laid the city under an Interdict, for what reason is not known, and continued it from the beginning of Lent to the feast of the Invention of the Holy Cross.³ On the day before the Ides of January (January 12), A. D. 1264, he rested in the Lord;⁴ having held the archbishopric six years, three months, and eighteen days.⁵ He was buried in the east aisle of the south transept,⁶ whence his monument was removed about one hundred years ago, and placed at the east end of the choir; where it suffered greatly at the fire in 1829. Nothing is recorded of this archbishop by which it can be ascertained that he took any particular interest in the prosperity of the fabric; yet it is highly probable, that through his representation of the advanced state of the new building, and of the increasing fame of the church, the Pope was induced to issue the following Address and Indulgence.

“ Alexander, Bishop, servant of the servants of God, to all the faithful of Christ, who shall see these presents, health and apostolic benediction. The glory of that life which endureth for ever, with which the wonderful benignity of the creator of all things crowns the blessed company of citizens above and the being redeemed with the price of blood poured forth from the precious body of the Redeemer—ought to make us rely on the virtue of his merits: among which that is acknowledged to be exceedingly great—that every where, but especially in the churches of the saints, the Majesty of the Most High is extolled. Therefore we entreat and exhort all of you in the Lord, enjoining you by the remission of your sins, that ye go to the Cathedral church of York, which is said to have been built in honour of the blessed Peter, the chief of the Apostles, to implore of the Lord, in humility of spirit, the pardon of your transgressions. Now that we may invite the faithful in Christ, as by wholesome rewards to meritorious deeds, confiding in the mercy of Almighty God, and with the authority of the said chief of the Apostles and the blessed Paul, to all the truly penitent and confessed who shall go to that church on all the festivals of that chief (of the apostles) and on the anniversary of the dedication of that church, for the purpose of devotion, we mercifully grant annually a hundred days relaxation of penance enjoined on them.—Given at Anagni, on the Ides of Feb. (Feb. 13), in the VIth year of our Pontificate (A.D. 1260).”⁷

Stubbs⁸ gives the honour, not only of completing the north transept, but also of building it entirely, together with a magnificent bell-tower in the middle of the cross, and at his own expense, to John the

¹ See p. 19.

² *Stubbs in Act. Pontiff. Ebor. Sect. De Sewallo archiep.*

³ May 3.

⁴ *Statuta Eccl. Ebor. fol. 24.*

⁵ Cott. MSS. Vitellius, A. ii. fol. 103.

⁶ About c, Plate I.

⁷ *Magnum Album, par. ii. fol. 85.*

⁸ *Act. Pontiff. Ebor. in Hist. Anglic. Scriptor. a Twysden, Sect. De Johanne dicto Romano, &c. Harl. MSS. 108. Chronica Pontiff. Eccles. Eboracensis, usque ad sepulturam Willelmi de la Zouch per Thomam Stobæum. sive, Stubbs, fol. 153 b. Cott. MSS. Titus, A. xix. Thomas Stubbs de successionibus Pontiff. Eboracensium a Paulino ad mortem Johannis Thursby An. 1373.*

Roman,¹ the treasurer of the church. But this is not probable; the alms flowing from Indulgences, donations, and the especial income for the fabric, would, no doubt, be sufficient to defray the cost of both the parts of the building, without any extraordinary aid from the private purse of the treasurer. The work was probably finished between the years 1260 and 1270.

By an ordination dated October 8th, A. D. 1263, Robert de Wynton, lately Precentor of the church at York, gave certain houses in Coney Street, and the rents thereof, for the perpetual sustentation of a priest to celebrate for ever, for the souls of himself and Robert de Wynton and all his benefactors at the altar of St. Blaise, in the church of York.²

Upon the death of Archbishop Ludham, William Langton, Dean of York, was elected about the feast of St. Gregory, (March 12,) but his election was annulled by the court of Rome, on the ground of his holding a plurality of benefices, although, in fact, he held only one church, together with the Deanery of York.

In the year 1265, on the Ides of October (October 15), Walter Giffard was translated from the see of Bath and Wells to the archbishopric of York; and on the feast of All Saints was enthroned. He died on the 7th of the kalends of May (April 25), A. D. 1279, having held the see thirteen years, six months, and twenty-three days. He is said to have been honourably buried in his own church; but the place of his interment is not certainly known.

Leland in his *Itinerary* (vol. viii. p. 14, edit. by Hearne) has introduced, apparently in continuation of "Things learnyd out of a Petigre of L. Scrope," a list of sepultures in the church (of York). The first he mentions are "sepul. archiepiscoporum in orient. parte ecclesiæ." Six names of prelates buried in that part are given, at the head of which is placed, "Walterus Gisfart obiit 7 Cal. Maii anno Dom. 1277." If such were the fact, the remains of this archbishop must have been removed thither long subsequent to his first interment.

The only instance on record of the bounty of this archbishop to the church, is his gift of two costly gilded cruets of curious workmanship, set with precious stones, and a gilded ring with a bollace.

An ordination was confirmed in Chapter on the morrow of St. Michael, A. D. 1272, in which Adam the Abbot, and the Convent of Belliland (Byland), were bound by agreement made in the Court of our Lord the King, between them and the Dean and Chapter of York, respecting the manor of Thorpe Maulteby, near York,³ for the payment of 10 marks in silver, annually, for the sustentation of two chaplains in the church of York, to celebrate at the altar of St. John the Evangelist⁴ for the soul of Master Simon de Evesham, of blessed memory, late Archdeacon of Richmond, and for all the faithful departed. The said chaplains to be selected from the vicars of the said church,⁵ and to receive equal stipends by half-yearly payments.

Thomas de Ludham, canon of the church of York, for the increase of Divine worship and the salvation of his soul, for himself and his heirs for ever, gave all his land with his mansions and rents in Skelton for the perpetual sustentation of a succession of priests at the altar of the blessed Virgin Mary

¹ Usually called John le Romain.

² Regist. X a, fol. 14. The altar is described as being under the clock, consequently it was on the eastern side of the entrance to the south transept.

³ Probably Middlethorp.

⁴ This altar appears to have been placed behind the great altar; "retro magnum altare."—Regist. X a, fol. 36.

⁵ *Magnum Album*, par. ii. fol. 20 b.—Regist. X a, 14 b.

and St. John the Apostle and Evangelist, which he had erected in the Cathedral church of the blessed Peter at York, to celebrate divine service for ever, for his soul and for the souls of Richard and Ede, his father and mother, of Godfrid de Ludham, of blessed memory, formerly Archbishop of York, for his parents, friends and benefactors, and for all the faithful departed. He subsequently bequeathed also for their support, four bovates of land, and four tofts, with all the rents, homages, wards, reliefs, escheats and other appurtenances thereto belonging, peaceably and quietly exempt from all secular service, and situate at Middleton near Baynton,¹ &c. &c. One of the witnesses to the deed is John le Especier or le Especer, Mayor of York; who, according to Drake, filled that office A. D. 1273, at which time the dignitaries of the church, named also as witnesses, were in office; among whom appears his successor.

William Wykewane,² Chancellor of the church, succeeded to Walter Giffard. He was installed on St. Alban's day (June 22), consecrated in the Court of Rome on the 13th of the kalends of October (Sept. 19), A. D. 1279, and on Christmas day in the same year he received the archiepiscopal see in the church of York. On this occasion it is probable he received from the Pope Nicholas III. by the hands of his deputy, the pallium or pall, with the following address:

"Nicholas, Bishop, &c. to his venerable brother William, Archbishop of York, health, &c. Whereas with humility and becoming earnestness you have besought of us the pallium, the ensign of the Pontifical office, we, consenting to your supplications, having taken the same from the body of St. Peter, have thought fit to have it delivered to you by our beloved son the Cardinal Deacon of St. Mary in Cosmedin,³ upon the oath of fidelity having been taken by you to us and to the Roman church; that you may use the same within your own church upon those days which are expressly set down in the privileges of the said church.⁴ Therefore, that the sign may not be at variance with the things signified, but that what you wear outwardly you may also carry inwardly in your mind, we admonish and earnestly exhort you, beloved brother, that you study to observe humility and justice (God, the giver of gifts and the bestower of rewards giving you grace) which preserve and promote those who deserve them; and solicitously to endeavour, with the help of the Lord, to enrich your spouse, the church of York, with spiritual and temporal increase.—Given, &c."⁵

In obedience to the exhortation of his Holiness, the Archbishop began zealously to exert himself for the spiritual and temporal advantage of his church; and his first care was to accomplish what he had earnestly desired while chancellor of the church—the increase of the glory and the praise of St. William. He therefore determined that the reliques of this patron saint of the church should be

¹ Regist. X a, fol. 13 b.—This altar was placed in the chapel at b in the south transept. See Pl. I. The following were its ornaments: One good missal; one good chalice, gilded; one good corporal with a casula; four pallæ for the altar; a fifth palla for the altar with a frontal; two good napkins for the sacrarium; one vestment for double festival days; one vestment for Sundays; one alb nearly new; a frontal to cover the table of the altar; a frontal to hang down before the altar; a painted table; two iron candlesticks fixed in the wall, two good phyals, one new reading desk to sustain the missal upon the altar; one chest to put the vestments in, of little or no value; one baldekin, i. e. an article of cloth of gold.—Regist. X a, fol. 13 b.

² Alias Wickwane, or Wickwaine alias Wykeham.

³ A church in Rome.

⁴ These days were, Christmas-day; Epiphany; The Nativity of the Blessed Virgin; Holy Thursday; Easter-day; The Ascension; Pentecost; Ordination of the Archbishop; St. John the Baptist's day; All the Feasts of the Apostles; On the Consecration and Benediction of Churches and of their Priests; On the Anniversary of the Dedication, and the principal Feasts of the Archbishop's church (York). *Magnum Album*, fol. 41.

⁵ Wickwaine's Regist. fol. 52.

translated ; and as Anthony Beck had been elected to the see of Durham, and his election confirmed, the Archbishop and the Bishop elect being inspired with the same spirit, were desirous that the translation of St. William and the consecration of the elect Bishop should be celebrated on the same day. This being determined, Edward, the illustrious King of England, and the most serene Eleanor, the Queen, were invited, together with the nobles of England, both ecclesiastical and secular, to be present at so great a solemnity.¹

“ The king having accepted the invitation, and continued firm in so holy a purpose, it happened on a certain day that he went up to a lofty place, when, his foot slipping, he fell down, and was thought by those who were standing near to have had his limbs broken, and to have been greatly injured. But rising immediately from the ground, having suffered no injury, he gave thanks to Almighty God and St. William ; imputing his fall to the enemy of mankind, and constantly ascribing his preservation to the merits of the glorious Confessor, whom he had purposed to honour. From that time, he hastened as quickly as possible, from day to day, to the city of York, to do honour to St. William.”²

In the meantime, the Archbishop addressed the following exhortation to the chapter of Beverley :—

“ William, by divine permission, Archbishop of York, Primate of England, to his beloved sons, the Chapter of Beverley, health, grace and benediction.

“ How pleasing and acceptable it hath been to the Divine Majesty, that the bodies of his saints, the habitations of holy souls, which having been brought by angels into the presence of Christ, are perpetually enjoying eternal rewards, should be venerated by becoming funeral honours on earth, that heavenly blessedness itself declareth ; and the sign of the thrice-repeated awakening of the holy Lucian, the chosen priest of God, overpowered by a deep sleep, by the blessed Gamaliel, the messenger of heaven, that he might open the tombs of the blessed, for the health of the people, manifesteth by an evident miracle.³ To the praise, therefore, of the Most High Creator, who most mercifully glories in the fortitude of his champions, and to the augmentation of the glory of the holy citizens above, who exult, rejoice and are glad at the increase of the honour of any one of their fellows,—We purpose, by the favour of the Divine Clemency, on the first Lord’s day after the ensuing feast of the Epiphany, to translate the most precious relics of the blessed father Archbishop and glorious Confessor William, which are buried in our church at York, from the lowly place in which they have been too long deposited, and to place them with becoming reverence in a conspicuous shrine, in the same church. Wherefore we earnestly exhort that you would study to pour forth most humble prayers to God, and that you would carefully cause prayers to be offered up in your church, that the kind and merciful Saviour would graciously assent, and grant that the translation of so holy a father may be prosperously begun, laudably continued, and by his bounteous aid, happily completed, to the glory and

¹ *Breviarium, &c. Fest. Translationis Sti. Willelmi. Lect. iii.*

² *Ibid. Lect. iv.* This event is represented in the compartments of St. William’s window on the north side of the choir.

³ This refers to the account by Lucian himself, Austin, Evodius, and others, of the discovery of the relics of St. Stephen ; in which it is stated that “ on a certain night, as Lucian was sleeping in the baptistery, where he commonly lay, to guard the sacred vessels, he saw a tall comely old man, of a venerable aspect, approach, who calling him thrice by his name, bid him to go to Jerusalem, and tell Bishop John to come and open the tombs in which his remains, and those of other servants of Christ, lay, that through their means God might open to many the gates of his clemency.” This venerable person announced himself as Gamaliel, the instructor of Paul : and as Lucian delayed to obey the order, the vision was repeated a second and a third time. After the last vision he repaired to Jerusalem, communicated the order to John the Bishop, and search being made, the relics of the proto-martyr were at length discovered. See Alban Butler’s *Lives of the Fathers, &c.*, vol. viii. p. 39.

exaltation of His name, who hath rendered his aforesaid saint worthy of the honour of so great a solemnity, and the wholesome edification of the people committed to our government over whom he also presided as pastor.

“ Done at Otteley, v. kal. Jan. (Dec. 28) A. D. 1284, and the fifth year of our pontificate.”¹

In the year of our Lord 1284, which was the one hundred and thirtieth after the death of St. William, and the thirty-eighth after his canonization, on the 8th of January, the day before that appointed for the august ceremony, “ there came the venerable Father William, Archbishop of York, the Bishop elect of Durham, and his brother the Bishop of St. David’s ; and entering the church in the silence of the night, the dean and canons accompanying them, they chanted the litanies, they poured forth prayers, and humbly prostrated themselves at the tomb of St. William. At length rising from prayer, the stone being removed and the coffin raised and placed upon it, they found the body of the holy pontiff rolled up many times in the sacred vestments which were moistened with the oil which exuded from it.² The paten and chalice, which had been placed near the body in the sepulchre, were removed, and the archbishop and bishops, with others who seemed to be most deserving, beginning from the head, rolled up the holy relics with due reverence, and placing them in a certain chest, carried them with very great devotion to a secret place, and having affixed to it their seals and appointed a watch, departed. Returning on the following morning, as soon as it was day, they with reverence unrolled the sacred relics of the saint, which they had before rolled up ; the vestments in which his glorious body had been rolled up they laid aside ; but those things which pertained to the substance of the body they placed in a shrine, very diligently prepared for this purpose, sealing the shrine,³ and setting a watch.”

“ On the following day, about the first hour, the prelates being assembled at the church, the king and queen also, with a very great company of counts and barons being present, the word of God being first expounded by the venerable William, the Archbishop, the king himself, together with the bishops who were present, carried on their shoulders the chest (or shrine) in which the holy relics were, with very great devotion, about one part of the choir, to the place where the body of the saint was to rest. Thus the body of St. William, with the solemnity that was becoming, was reverently translated from a low to a high place, from a common place to the choir ; to the praise of our Lord Jesus Christ.”⁴

Lord Anthony Beck, having been now consecrated Bishop of Durham, by the Archbishop, in the presence of the king and the nobles, paid all the expenses of the translation of St. William : following the example of his brother Thomas, who had defrayed the expenses of the translation of St. Hugh of Lincoln.⁵

¹ Wickwaine’s Reg. fol. 48.

² See above, p. 51.

³ This shrine was of silver, gilded, and adorned with jewels and other ornaments. Regist. G y seu *Acta Capitularia, ab an. 1390 ad 1410, fol. 246.*

⁴ *Breviarium, &c. ubi supr. Lect. v. vi. ix.*

⁵ Lansdown MS. 972, fol. 25. *Stubbes Vit. Pontiff. in Vit. W. Wykwane.* Ant. Beck was of a noble family, brother of Walter Beck, Lord of Eresby in the county of Lincoln, of which place he was rector 1272. See Dugdale’s Baron. i. p. 426. He is said to have been possessed of immense wealth ; and not content with the episcopal dignity, he obtained from the Pope the title of Patriarch of Jerusalem. He also obtained from the king, either by entreaty or by purchase, a grant for life of the Isle of Man. Yet notwithstanding his honours and his wealth, he was excommunicated by the next Archbishop, John Le Romain. *Godwin de Presulibus.*

The following law was enacted by the Church relative to the bearing of the portable shrine, feretrum or bier of St. William, in public procession :—

“ If any minister of the said church (St. Peter’s) refuse to put his shoulders under the feretrum of St. William, at the time when, to the praise of God and the reverence due to that Saint, he is wont to be borne through the church or through the city, or shall refuse to erect and carry the cross before the said feretrum, if he shall be of those parsons whom they call rectors or vicars of the said church, he shall pay a fine of 3*s.* 4*d.* for the use of the fabric of the said church, as often as he shall offend against the said law, except he can show just and reasonable cause of excuse, to the satisfaction of the dean and chapter; but if any deacon, subdeacon, or chorister so offend, then he shall be punished as the said dean and chapter, or presiding dignitary for the time being, shall direct, according to the measure of his offence.”¹

The joyful festival of the translation of the relics did not pass over without some benefits to the faithful; particularly to those who might be, at any time, subject to long penances. The benefits and the means of obtaining them, were formerly exhibited on a tablet in the church, from which Mr. Dodsworth copied the following :²—

“ These are the indulgences granted by the Archbishop of York, or by other bishops who were present at the translation of St. William,³ to all who shall visit (the tomb of) the said saint : viz., four hundred and forty-three days.”

The following hymns and prayers were used on the feast of the translation, and as they were recorded on the same tablet, were probably used by the visitants to the saint’s tomb. They show the high estimation in which this patron saint of the church was held; and are thus intimately connected with the history of the fabric, to the sustaining and adorning of which the grants and offerings of those whom his sanctity attracted to the church largely contributed.

“ O William, good shepherd,
 Father and patron of the clergy :
 To us in the strife of this world
 Grant help, and put off (from us)
 The defilements of (this) life, and
 Grant us the joys of a heavenly crown.”

“ O God, who rejoicest us by the merits and intercession of blessed William, thy confessor and bishop, mercifully grant that we who implore thy benefits through his intercession, may obtain them by thy gracious gift.”

“ Jesu, our confidence, our honour and glory,
 Love, strength, joy, life, truth, and way,

¹ *Acta Correctionum Eccl. Ebor. fol. 72.*

² Dodsworth’s MS. 125, fol. 133.

³ It appears from a document belonging to the time of Archbishop Melton, which will afterwards be given, that there were no less than eleven bishops present at this solemnity.

The peace and true country of the just !
 Through thy clemency, by the prayers of St. William
 Translate us from the misery of this world
 To heavenly happiness."

" Pray for us, blessed William—That we may deserve to obtain the promises of Christ."

" Almighty and merciful God, who didst show the body of the glorious Confessor William, when buried deep in the ground, to be worthy of exaltation, grant that we who celebrate his translation may be translated from this vale of misery to thy heavenly kingdom. Through our Lord, &c."

The antiphons appointed in the breviary for the festival of the translation,¹ set forth the dignity of St. William, and his influence with the Blessed Redeemer in favour of sinful mortals :—

" *Claudi recti redeunt : furor effugatur,
 Epilepsis passio sanitati datur, &c.*"

About the year 1285 the following ordination was made at the altar of the blessed Catharine in the crypts :—

" To all the faithful in Christ to whom these presents shall come. Thomas, Subpenitentiary of the church of the blessed Peter of York, and John de Fenton, executors of the will of Gilbert de Sarum, formerly Subdean of the said church : Eternal health in the Lord.—Know ye, that we, by our unanimous assent, from the goods of the said Gilbert, have ordained and assigned for ever to God and the said church, and to the altar of St. Catharine, virgin and martyr in the crypts of the said church, and to Henry de Newby, vicar and minister of the said church, one messuage, with all the buildings erected thereto, and two bovates of land, with the appurtenances thereof, in the village of Akum, and one earuate of land, which is called Kirkghost, and one close of meadow, which is called Hiwarding, to be had and held by the said Henry and his successors, celebrating at the said altar for the soul of the said Gilbert and for the souls of all the faithful departed, along with all the appurtenances, liberties, and easements within the said village and out of it, as is more fully set forth in the charter of the feoffees. Also that the said Henry and his successors at the said altar shall celebrate divine offices for ever, well and faithfully, when they shall honestly be able, performing exequies and commendations. The greater solemnities being excepted, on which if it please them they may celebrate, having special remembrance for the said deceased on the said days, as also for others, in their masses. Moreover, each minister on his first institution shall swear, that *bonâ fide*, fully and faithfully, as required of him, he will observe the said ordination and offices as he honestly may, and keep in proper state the vessels, ornaments, and all possessions assigned to the said altar, and that he will defend them at all times with all his might, &c. &c."²

Having held the see five years two months and fifteen days, Archbishop Wykewane resigned it, and went abroad, where he died, in the monastery of Pontiniac, in Normandy, on the vi. kal. Sept. (August 27) 1285,³ and was buried in the abbey-church.

¹ *Breviarium ad usum insignis Metrop. Eccl. Ebor.*

² Regist. X a, fol. 14.

³ *Cott. Lib. Vitellius, A. ii. 103 b. Statuta Eccles. Ebor. fol. 25 b.*

SECT. II.

DESCRIPTION OF THE PLATES RELATING TO THE SOUTH AND NORTH TRANSEPTS.

THE religious zeal that influenced the Normans to vie with each other in the extent and beauty of the churches they erected, diminished not in their descendants, but stimulated them to greater exertions in invention; and hence arose new forms of piers, arches, and other essential parts, and also new conventional forms of foliage.

Thus the arches were gradually changed from the circular to the vesicular or pointed form; the surface of the piers were divided into vertical mouldings and columns; capitals became less heavy and more enriched with bold mouldings and elegant and free sculptured conventional foliage; bases became more prominent and more boldly relieved with mouldings; mouldings became more numerous, and diversified in contour; door-ways and windows became more enriched by mouldings, and foliage and the buttresses to the walls were much increased in projection, and were made ornamented essential members of the fabric.

From the Norman period the Cathedral Church of York presents none of those transitional forms which were produced between that period and the beginning of the thirteenth century, when the south transept was commenced, probably about 1220,¹ at which period nearly every trace of the Norman manner of building had become obsolete, and gradual yet regular exertion had constituted a transformed and distinct fashion of building.

In Plate I. the south transept with its aisles are marked by D, E, and F. This transept appears to be now about 83 ft. 6 in. in length, and 93 ft. in breadth from base to base. Its breadth is divided into three aisles, the centre aisle D being about 46 ft. 9 in. broad; the western aisle F, only about 14 ft. 2 in. in width, whilst the east aisle E is about 19 ft. 4 in., having been designed to receive chapels. In this aisle a designates Archbishop Walter Grey's tomb, in his chapel of St. Michael the archangel, which he founded in 1241;² b designates the original situation of Archbishop Ludham's tomb, whence his monument, and perhaps his remains were removed, about one hundred years ago, and placed at i in the east end of the choir;³ and also the chapel of the Annunciation of the Blessed Virgin Mary and St. John the Apostle and Evangelist, founded in 1273 by Thomas de Ludham, canon of the church;⁴ c, is supposed to be Archbishop Sewall's tomb, as he was buried near his predecessor Walter Grey; d, is probably the chapel of St. Christopher, near the holy water fountain in the south transept,⁵ founded in 1428 by the master and brethren of the Guild of St. Christopher, in the city of York. These chapels were inclosed by carved wood screens.

The chapel d was for several years previous to 1802, used as a revestry, when it became disused, and its original entrance f walled up; it is again now used for the same purpose, being covered with glass, and having a new entrance made from the south aisle of the choir. At e, is an entrance made in the year 1802, for more ready access to the apartment o, then prepared for early prayers and the Ecclesiastical Court. g, is the present situation of the font: it is obscurely placed, and is never used for sacred purposes.

¹ See p. 46.² P. 56.³ P. 58.⁴ Pp. 59, 60.⁵ *Libri Testamentis*, 1491—1543, fol. 7 b.

PLATE XXXIV.

The original length of the south transept has been divided into three unequal sized bays or compartments,¹ each of which having the same elevational heights for the capitals, string courses, &c., consequently produced varied proportions and forms in the spaces and arches of the varied bays. The centre bay the author has chosen to represent in elevation in preference to either of the other, because he conceives that it was the first designed, and that several of the forms in the other bays are governed by the proportions in it.

The elevation is divided into three stories. The first is occupied by a very obtuse pointed arch, enriched by a large number of varied mouldings and laureated pyramids in the hollows. The arch rests upon piers, having attached free-stone, vertical mouldings, and detached Petworth-marble columns, with the string courses necessary to insure stability to the columns. The capitals are richly adorned with the conventional *Herba Benedicta* and have marble imposts. The bases are of a bold character.

The second story is adorned by a semicircular arch, enriched with mouldings and laurel : the space within the arch is divided into two equal compartments, and these again into two ; and arches are formed dependant upon the centre of the semicircle. These last arches were originally open, and the roof of the side aisles were occasionally seen beyond them, but now they are not so, having a lath and plaster screen placed behind them.

The spaces formed among the arches are enriched by circles, pierced quatrefoils, cinquefoils and bosses of the *Herba Benedicta*. The lower portion of the story is adorned with bases, clustered moulded piers and moulded capitals, placed in appropriate positions.

The third or clerestory is enriched by five equal-sized divisions, each being formed into a space with bases, piers, capital and arch ; the centres for the arches are exactly at the division of the compartments ; the archivolt is adorned with laurel, and the capitals with the *Herba Benedicta*. Three of the compartments are pierced for windows.

The stability of the upper parts of this portion of the fabric being dependant upon the horizontal substance, and the most proper place for any extra quantity being immediately above the principal piers, that part was taken by the designer as a continued pier, and additional masonry in the shape of a buttress was added to it, yet kept from public view ; whilst the breadth visibly taken was adorned with vertical mouldings and marble columns, which in this case stand upon bases, fixed upon consoles or brackets, richly foliated with the *Herba Benedicta*. The vertical mouldings and columns as they advance upwards, receive the string courses and impost mouldings, and form them into their own contour ; and on their being continued from the capitals in the second story to the third or clerestory, the designer no doubt thought the mouldings and columns came abruptly to the continued piers, and therefore he formed about the middle of the second story a foliated capital, upon which he placed a base, and thence radiated torus moulds to the extent of the breadth of the continued piers in the third story, which not only produced the visible case required, but formed a subject for speculation of intention, for subsequent ages.² The vertical mouldings and columns are continued unto the cornice, where they are crowned by the cornice taking their contour.

¹ Mr. Britton in his history of the Cathedral, p. 47, says, that originally each of the transepts had three uniform bays, but this is a mistake.

² These light radiating torus-mouldings, have been considered as proofs, that a stone vault was originally designed ; but an attentive inspection of the fabric will not support such an opinion ; nor has there been a ceiling before the present, as Mr. Britton has supposed, p. 46.

Above the cornice, originally there was nothing but the massive timbers of the roof, (see the Plate,) which from its vast extent would constitute darkness visible. In latter ages, probably about the middle of the fourteenth century, a vault or ceiling, composed of wood-ribs, and boarded bays, was fixed to the upper story. The continued piers in this story were pierced and stone springings for the ribs of the vault inserted, and thus the vast extent of internal space was diminished; the end elevation internal, mutilated by having nearly half of its immense circular window and other perforations¹ excluded from view, and an immense additional internal pressure gradually increasing was placed against these slender unprotected walls, and very alarming are the consequent effects, independent of the injury they have received at the north end by the settlement of the great tower.

The bay or compartment on the left hand of the centre bay being narrower, has its various longitudinal proportions regulated entirely by double centres. The arch and one of its piers in the low story was destroyed, probably when the width of the choir was enlarged; and the small arch and pannel of masonry now existing then constructed.

The bay or compartment on the right hand being much narrower than either of the other bays, had its parts regulated by still more distant centres. Mr. Britton remarks,² that this part of the minster is very "irregular and discordant;" but the intention of the designer, no doubt, was to produce a rich effect by a variety in the proportions and forms in the intended varied bays; and also by the varied forms, arrangements and situations assigned to the adornments on the arches, brackets, bosses and cornice; even the piers of the low story, and the design of the south end of the transept, are characterized by a similar diversity of arrangement, the whole producing an interesting display of ingenuity, but not that harmony in the general apparent design, which was more strictly adhered to in subsequent erections. Each bay may be considered as a perfect specimen of the fashion of building, prevalent during the early part of the thirteenth century.

The dado on the sides of the transept, under the low windows, have trefoiled headed compartments, formed of a circle and a vesica; the windows seem to be judiciously proportioned. The vaults of the aisles are of stone, the west having plain chamfered ribs; the east, elegant moulded ones, with sculptured key stones or bosses. See Plate XL.

The internal elevation of the south end of the south transept, is divided between the floor and the top of the cornice, into two equal divisions. In the centre of the lower division is placed an entrance of 6 ft. 9 in. in width; the head is an equilateral, and adorned with a large torus sculptured into foliage in tortuous direction. See Plate XXXVII. The dado on each side of the entrance is adorned with pannels, having pointed heads. Above the entrance is placed the dial of the modern timepiece, where originally were niches for images; on each side of the dial are placed two windows 3 ft. 3 in. in width.

In the upper division is placed in the centre a window 8 ft. 10 in. in width: it is slightly pointed from special centres. The window is divided by a mullion forming it into two lights, and a space at the head.

On each side is placed a pier of 6 ft. 11 in. in breadth, and then one window of 5 ft. 5 in. in width, having acutely formed heads. Across the windows and piers in each division, is formed a passage of communication, and this has caused, to a certain extent, two distinct walls, the inner one of which is

¹ At the beginning of the present century, during the repairing of the vault, and the changing of the boarded bays into lath and plaster, the end of the vault adjoining the circular window in the gable, was raised to admit the whole window to be seen, but there remains above the vault, the triangular window above the circular window, yet unseen. See Britton's York Cathedral, Plates IX. XIII.

² P. 46.

pierced at the piers, and thus detached portions are formed which are adorned with mouldings, laurel, and columns of marble; the heads of all the pannels or apertures are richly adorned with mouldings and laurel.

Above the second division is the gable or end formed by the roof. It is pierced principally by a circular aperture, 22 ft. 4 in. in diameter; this is again divided by two smaller concentric circles; the centre space is sesfoiled, the middle space is divided into twelve, and the outer into twenty-four radiating bays, having trefoiled heads; the second space contains a radiance of glory in the stained glass. The masonry is divided into various formed mouldings, and adorned with laurel.

Above the large circular window is placed a triangular window, having each angle trefoiled, and one window is made in each of the lower spandrels. See Britton's History of York Cathedral, Plate IX.

According to the regular change that was ever taking place in the fashion of the taste in building, on approaching the north transept, it will naturally be expected that some material change will be found to have taken effect, and so it is. The irregularity which seems to have been fully displayed in the south transept, here gives place to formal regularity, which is applied even to several of the ornamental parts.

In Plate I. the north transept with its aisles are marked G, H, and I. It is now considered to be about 85 ft. 9 in. in length, and 94 ft. 6 in. in breadth, divided into three aisles, the centre aisle G, being about 45 ft. 9 in., the east aisle H, and west aisle I, being each about 18 ft. in width. In the east aisle, a designates Archbishop Grenfeld's monument, placed in the chapel of St. Nicholas, founded by Richard de Chester, canon in the church in the year 1346.¹ At b, probably was the chapel of St. Thomas a-Becket. These chapels were formerly inclosed by carved wood screens.

The original length of the north transept has been divided into three equal proportioned bays² or compartments, each having the same proportional height for the string courses, capitals, &c.; consequently the forms and proportions were the same in each bay.

The elevation is divided into three stories, but as the width of this transept is greater than the width of the south transept, so the proportions of the component members of the stories in the elevation become a little larger than those of the south transept. See the Plate.

The first story of each bay was occupied by an obtuse headed arch, enriched by numerous varied mouldings and an increase of laureated pyramids in the hollows; the supporting piers have attached vertical mouldings with noses, and columns of Petworth-marble; the capitals are enriched with a new series of conventional forms of foliage. The bases are very similar to those in the south transept. See their profiles on the upper portion of D and L, in Plate XXXVI.

The second story is adorned by a semicircular arch, enriched with mouldings and laurel, and the space is divided and formed similar to that in the south transept, and quatrefoils and cinquefoils are inserted; but no bosses. Capitals, clustered piers and bases occupy the lower part of the story.

The third story or clerestory is divided into five equal proportioned divisions, with bases, piers, capitals and arch; the arches are formed acutely, and the label mould is ended with the stalk leaf of the *Herba Benedicta*. Three of the divisions are pierced to correspond with the windows.

The ornamental vertical mouldings and columns placed before the continuous piers, stand upon bases

¹ It was behind this tomb that the incendiary Martin concealed himself for the accomplishment of his destructive design in 1829.

² One bay on each side has been altered in the lower story, to suit the enlargement of the nave and choir.

and brackets, much above the capitals of the piers, and are continued to the cornice, without the easement given in the south transept by the diverging mouldings to the abruptness of the piers in the clerestory: but this may be owing to the breadth of the piers in the north transept being less, so that the additional embracing mouldings may have been deemed unnecessary.

The piers of the clerestory, string-courses, &c., have received a greater profusion of laurel than the corresponding parts in the south transept.

The roof of this transept was originally exposed; but about the time when the vault or ceiling was added to the centre aisle of the south transept, a ceiling was added to this transept also, which has been productive of similar blemishes and injuries; for, till lately, the vault concealed nearly seven compartments in the gable, five of which are pierced, and certain pointed windows. In the spring of 1835, whilst this portion of the fabric was undergoing a cleansing, the end of the vaulted ceiling was raised to admit the light of those windows, which evidently gives additional apparent height to the transept. The walls of this transept, like those of the south transept, are seriously injured.

The dado on the sides and end of the transept has trefoil-headed compartments, of a bolder form than those in the south transept. The windows are judiciously constructed as to width, but are perhaps rather too long. The vaults of the aisles are of stone, and have moulded ribs. Two windows have been placed at the end of each side-aisle.

The internal elevation of the north end of the transept, from the floor to the top of the cornice, is but one bay, excepting the dado portion, which is divided in breadth into five equal bays or compartments, about 9 ft. wide and about 60 ft. long, within each of which a light is formed above 5 ft. broad and about 50 ft. in length; the heads are formed into acute pointed arches, richly adorned with mouldings and laureated pyramids; the piers between the lights are pierced by an open communication to the springing, and their fronts are adorned with vertical mouldings, string-courses, and Petworth-marble columns. The capitals are adorned with bold and various formed foliage of the *Herba Benedicta*.

The five noble lights have now the appellation of 'The Five Sisters;' and to give some apparent and interesting reason for this appellation, visitors are generally told that the elegant and interesting designs depicted upon the glass were given to the church by five maiden ladies; but there seems to be no evidence in support of this story.

The five lights in the gable of the roof are formed of three of unequal widths and heights, and a repetition of the smaller. These add much to the apparent elevation of the end, and attract the eye pleasingly from the level line of the heads of the five larger lights.

PLATE XXXV.

This plate contains an external perfect elevation of each of the internal elevations of the preceding plate. The arrangement of the various parts is given by the corresponding portions of the interior, and therefore the principal difference in this plate consists in the heights and adornments of the buttresses.

From the description given of the principal features of the internal ends of the transepts, the external elevations of each will be fully comprehended; but with respect to the minor features, this cannot be the case. It is therefore necessary to remark, that enrichments are more profusely placed on the south front than on the north, and that its entrance is approached by two series of steps.

PLATE XXXVI.

This plate contains profiles of bases, capitals, &c., from the south and north transepts ; and in order that the undercuttings may be fully displayed, the parts are not shaded.

The profile *c* represents the external basement enrichments of the south transept, and is drawn by the scale *A*. It is to be regretted, that when the end of the transept was renovated about fifty years ago, these mouldings, especially the upper ones, were not adhered to, but others, with a more simple profile, were adopted. The old mouldings exist now only on the sides. Indeed the antiquary, on visiting the south front of the transept, will perceive a great departure from the original design, and much ignorance displayed in the pretended restorations.

The profile *d* represents the proportions and mouldings forming the bases and sub-bases on the principal piers in the south transept, and is drawn by the scale *B* for a larger display of the parts ; as are also the profiles *e*, *f*, *g*, *h*, *i*, and *j*. Similar mouldings to those on the upper division of the profile *d* are used generally upon all the lower small bases in the transept, excepting the interior bases of the dado on the east side of the east aisle, which are similar to the profile *e*.

f represents the mouldings generally used upon all the bases above the first story of the transept. *g* is a profile of the mouldings forming the capitals of the dado of the south transept. *h* exhibits the mouldings and proportional foliage used for capitals to the piers of the transept. *i* are mouldings used for a tablet in the east aisle. *j* are the mouldings forming the lower string above the dado.

The profile *k* represents the external basement enrichments used in the north transept, and is drawn by the scale *A*. The profile *l* represents the proportions and mouldings forming the bases and sub-bases on the principal piers in the transept. Mouldings similar to those on the upper portion are used on all the low bases. *m* exhibits the mouldings and proportional foliage used on the capitals of the piers and principal columns. *n* is the outline of the string course used above the dado of the transept, and exhibits the laurel leaf in the cavetto. *o* exhibits the profile of the bold mouldings forming the capitals of the clerestory, and are very similar to those used on the capitals of the clerestory of the south transept ; whilst the base mouldings *f* are much used in the upper parts of the north transept.

PLATE XXXVII.

This plate represents a portion of the elegant foliated arch of the south entrance of the south transept. The foliage is the *Herba Benedicta*, conventionally formed, and is arranged in a tortuous direction over a torus moulding of 8 in. in diameter. It is undercut so much as to be almost free of the core, and in several parts has suffered much injury. In the present representation the author has taken the liberty of restoring a little in the lower portion. The arch of the entrance embraces an equilateral triangle, and is in width 6 ft. 9 in.

PLATE XXXVIII.

This plate contains a representation of a clustered bracket in the west side-aisle of the south transept. The terminal lobe of the *Herba Benedicta* in this example is not returned so largely as in the preceding plate. The bracket is composed of a cluster of three brackets, and is adorned with three tiers of foliage ; it is in depth 2 ft. 4 in., projects at the cap moulding 1 ft. 2 in., and is placed 12 ft. 4 in. from the floor. There are in the two side-aisles four of these brackets, having only a slight variation in the position of the foliage. They support the columns, &c., from which spring the ribs of the vaults.

PLATE XXXIX.

This plate contains a representation of a bracket, and also of a capital, in the west side-aisle of the south transept. The bracket is of a single form, and is adorned with two tiers of the *Herba Benedicta*. It is 1 ft. 7½ in. deep; the diameter at the cap moulding is 1 ft. 5 in., and projects 12 in.; its height from the floor is 12 ft. 4 in. The capital is adorned with only one tier of the conventional foliage. Its depth is 1 ft. 5 in., its diameter at the cap moulding is 1 ft. 5 in., and it projects 12 in. Its distance from the floor is 22 ft. 7½ in. Above the capital is represented a portion of the plain chamfered vaulting arch-rib.

PLATE XL.

This plate exhibits two bosses sculptured on the keystones of the vault of the east aisle of the south transept. They are the oldest embossments, in such situations, in the church. They are placed about 38 ft. 8 in. from the floor; are about 1 ft. 4 in. in diameter, and project 2½ in. from the ribs of the vault.

The upper boss is a representation of St. Michael the archangel waging war with the evil spirit, in the form of a serpent, whom he appears to have vanquished, and got under his feet. St. Michael has from some accident or other lost his right hand and his spear, but the wound in the serpent shows the position of the spear.

It is recorded that "Silence was made in heaven whilst the dragon waged war with St. Michael the archangel. But the prince of the angelic hosts soon proved the victor, and his old enemy suffered a great fall; and whilst they fought, thousands of thousands of voices were praising the Lord, saying, 'Salvation be to our Lord. Alleluia!'"¹

St. Michael was held in high esteem in the Jewish church, as 'Chief of the angels,' 'Prince of Jerusalem,' 'Preceptor of the Israelites,' &c.² He is also a patron saint of the Christian church; and Archbishop Grey preferred him for the patron of his private chapel in the Cathedral,³ in which he was buried, and above whose tomb (see a, in the south transept, Plate I.) this boss is placed.

The foliage and fruit of the *Herba Benedicta* assist materially in completing the boss, and are, no doubt, especially significant of the protecting power of the Almighty.

In the east side of this chapel of St. Michael there are two windows. In one of them is placed another representation of St. Michael the archangel, whose body, except his feet, hands, and head, is covered with gold-coloured feathers, as are also his wings; he is habited in a flowing mantle, and is armed with a lance and shield, and is trampling upon a representation of a huge crimson dragon. Underneath has been the full label of *Sancte Michael*.

In the other window is placed a representation of St. Gabriel the archangel: he is habited with a golden-feathered body similar to St. Michael, and a flowing mantle; over his left shoulder passes a label, containing *Ave Marie gratia*. Underneath was a label with *Sancte Gabriel*.

The lower boss is a representation of Jesus Christ under the figure of a lamb, bearing the bannered or victorious cross, the emblem of his victory. Similar representations have ever been held in high esteem by the Christian Church, whilst the import of them is clearly set forth in the following prayer:—

¹ *Breviarium ad usum insignis Metropolit. Ecclesie Ebor. Fest. sancti.*

² *Buxtorfi Lex. Basnage Hist. des Juifs*, iv. 208.

³ See pp. 56, 57.

“ After ‘ Agnus Dei’ saye,

“ O gracious and merciful God, the Lamb that was sacrificed, who madest heaven and earth, who formedst the whole world, thou hast received to thy charge the human race, and redeemed all the world by thy precious blood ; thou hast raised on high the cross ; thou hast promised thy kingdom to those who follow thee ; make us, O Lord, to love thee with a pure heart, and continually to persevere in thy blessed service, and pour upon us charity and lasting peace, that being filled with thy grace we may deserve to partake of the joys of the just through thee, Jesus Christ, the Saviour of the world, who, with the Father and the Holy Spirit, livest and reignest one God, world without end. Amen.”¹

This boss is placed in the chapel of the Annunciation of the Blessed Virgin Mary, and St. John the Apostle and the Evangelist, founded by Thomas de Ludham in 1273, designated by b, in Plate I. See also pp. 59, 60.

In the east wall of this chapel are two windows : in one of them is placed a representation of St. John the Baptist, habited in a hairy skin and a superpelliceum ; on his left arm he bears a book and a lamb, with a bannered cross. At his right hand kneels a male figure, from whom proceeds a label having the remains of an address, commencing *Tu prece Crísti* At the left side kneels a female, from whom proceeds a label, having a portion of an address, now illegible.

The cause of this representation of St. John the Baptist being in a window of the chapel of St. John the Evangelist, is, that the chantry of the Baptist was allowed to exist here for several years, about 1430 ; at which period the windows seem to have been made ; and the chapel retained the appellation of St. John the Baptist until the year 1480.

In the other window is a representation of the Blessed Virgin Mary, habited in a blue under garment, and a large upper flowing white robe, adorned with golden flowers : in her left hand she holds a golden sceptre, and in her right arm the infant Jesus, the true Lamb of God. Underneath is a label containing *S. María*.

PLATE XLI.

This plate represents a bracket in the west side of the centre aisle of the south transept : it is composed of three brackets, and is adorned with six tiers of conventional-formed foliage of the *Herba Benedicta*, elegantly arranged. It is in depth 3 ft. 10 in., in diameter at the cap moulding 2 ft. 3 in. ; it projects at the top 1 ft. 4 in., and at the bottom 4 in. In this transept there are four brackets of similar dimensions, but rather dissimilar in the arrangement of the foliage. They are placed about 24 ft. above the floor of the church, and support the clustered columns that divide the bays of the transept. See Plate XXXIV.

PLATE XLII.

This plate contains representations of two bosses, which are placed in the spandrils of the compartments of the second story of the west side of the south transept. See the elevation in Plate XXXIV. They are formed of the conventional foliage of the *Herba Benedicta*, and are 1 ft. 2½ in. in diameter, and project 2½ in. The lower boss is at its centre about 53 ft., and the upper boss 58 ft., from the floor of the church.

¹ *Hore beatissime Virginis Marie, secundum usum Sarum*, 1555.

PLATE XLIII.

This plate contains representations of two bosses, which are of similar foliage, and placed similarly to those in Plate XLII. They are 1 ft. 5 in. in diameter, and project $2\frac{1}{2}$ in.

PLATE XLIV.

This plate represents the base, a portion of the clustered pier, and the moulded capital of one of the clustered piers in the third story or clerestory of the west side of the south transept. See elevation, Plate XXXIV. The profile of the capital may be understood by the profile o, Plate XXXVI. The perfect pier is about 7 ft. 5 in. in length; the height of the base is 1 ft. 7 in.; and the height of the capital 1 ft. 4 in. The detached columns and the impost mouldings are of Petworth marble, finely polished.

PLATE XLV.

This is a representation of a foliated capital of one of the clustered piers, in the third story or clerestory of the east side of the south transept. The foliage is the conventional-formed *Herba Benedicta*. The capital is 1 ft. $3\frac{1}{2}$ in. in height, and is 67 ft. from the floor. The impost mouldings and detached columns are of Petworth marble, finely polished. Above the impost is exhibited a portion of the mouldings and laureated ornaments which adorn the arches.

PLATE XLVI.

This plate contains representations of six bosses or embossed terminations to the outer moulding of the arches which are in the third story of the south transept.

The bosses A, B, C, D, are specimens from the east-side; E and F, of those on the west-side.

The bosses E and F are formed of foliage similar to the foliage on the arch represented in Plate XXXVII, but in F is the addition of a flower. These bosses are $8\frac{1}{2}$ in. in diameter, and project $5\frac{1}{2}$ in.

The boss A is a bust representing the Saviour of the World in the act of giving his benediction; in his left hand he holds the book of eternal truth, adorned with four precious gems, and fastened with a strap and clasp. The bust and foliage is about 2 ft. 4 in. high, 1 ft. 5 in. broad, projects $9\frac{1}{2}$ in., and is placed about 69 ft. 6 in. from the floor of the church.

On each side of the bust A is placed a series of heads, answering, in all, to the number of the Apostles, among which is the boss B, probably intended to represent Judas, who for his treacherous salutation is placed between two birds, in allusion to the ravens of the valley picking out the eyes of the rebellious son.¹ This boss is 10 in. in length.

The boss C is placed at the north end of the series of bosses, and probably is intended for a representation of Archbishop Grey, in whose pontificate this portion of the church was erected. The form and height of the mitre are deserving of particular attention. The length of the boss is 10 in., and it projects 6 in.

The boss D is placed at the south end of the series of bosses, and probably is intended to represent King Henry III. The form and height of the crown are deserving of special attention by the antiquary. The boss is in height 12 in., and projects $7\frac{1}{2}$ in.

¹ Prov. xxx. 17.

PLATE XLVII.

This plate contains the representations of the two cornices used for the south transept. The upper representation is used for the eastern inner cornice and the outer western, whilst the lower representation is used for the outer eastern and inner western. The former is enriched with the conventional-formed foliage of the *Herba Benedicta*; the latter is enriched only by a variety of surfaces. They both in profile resemble the outline of capitals. The profiles were obtained from opened joints. They are each about 1 ft. 5 in. in depth, and are about 72 ft. 6 in. from the present floor of the transept.

PLATE XLVIII.

This plate contains representations of the embossments of two blocks of wood, attached to the ceiling of the south transept. The blocks are formed and placed as brackets, or as finishes to the small ribs of the vault, which come down to the cornice. See Plate XXXIV. The upper boss represents a merman and a mermaid; the male is holding a mirror, whilst the female is combing her hair.

The lower boss represents two imaginary monsters, male and female; perhaps caricatures of some Regulars. These bosses are 3 ft. 3 in. in length, 1 ft. 1½ in. in depth, and project at the centre of the top 1 ft. 1½ in. They are placed about 73 ft. above the floor of the church.

The bosses and ceiling are of a much later age than the walls of the transept. See page 67.

PLATE XLIX.

This plate contains four representations of bosses or embossed key-blocks of wood in the ceiling or vault of the centre aisle of the south transept. The boss A seems to be composed of conventional forms of the *Herba Benedicta*. It is 1 ft. 10 in. in diameter. The foliage in boss B seems to be that of the *Ranunculus Ficaria*; it is 2 ft. in diameter. The boss C is composed of four small leaves of the oak, seemingly placed upon the lower exterior part of a *Thuribulum*; it is 2 ft. 2 in. long, and 1 ft. 10 in. broad. The boss D is composed of the oak-leaves and fruit and leaves of the *Ranunculus Ficaria*, conventionally formed; it is of dimensions similar to the preceding boss.

PLATE L.

This plate contains four representations of bosses sculptured on key-blocks of wood, in the ceiling of the centre aisle of the south transept. The boss A is formed of unserrated vine-leaves and fruit. It is 2 ft. 8 in. by 2 ft. 6 in. in diameter, and projects 1 ft. 6 in. The boss B is formed of the leaves of the thorn and its fruit; it is 2 ft. 6 in. in diameter, and projects 1 ft. 6 in. The boss C is composed of the leaves of the maple and its fruit; it is 2 ft. 10 in. by 2 ft. 2 in. in diameter, and projects from the plaster of the ceiling 1 ft. 9 in.; it is a boss receiving the longitudinal, pier, and diagonal ribs, and is placed about 90 ft. above the floor of the church. The boss D is formed of four large leaves of the oak; it is 2 ft. 5 in. by 2 ft. 4 in. in diameter, and projects 1 ft. 6 in.

These bosses have also within the foliage a form probably taken from the lower exterior part of a *Thuribulum*; and, with the bosses represented in the two preceding plates, will give an idea of the character of the conventional-formed foliage used to ornament the ceiling of the centre aisle of the south transept; which seems to be the workmanship of the time of King Richard II., or at least to have been executed subsequently to the finishing of the ceiling of the nave, though of inferior execution; as the mouldings used for the ribs are exactly of the same contour as those invented for the nave.

PLATE LI.

This plate exhibits a representation of a bracket in the east aisle of the north transept. A great change will appear to have been effected in the contour and adornment of the surface of the conventional-formed *Herba Benedicta*, when compared with the foliage on the bracket in Plate XXXVIII: the fruit is here added, and materially assists in forming the bold clusters of foliage in the uppermost tier: the whole displays an improvement in design and execution. The bracket is formed of a cluster of three, and has three tiers of foliage; it is in depth 2 ft. 4 in., in diameter at the cap moulding 2 ft. 3½ in.; it projects at the cap moulding 1 ft. 5½ in., and is placed about 11 ft. 10 in. from the floor. The profile of the string course, with the pyramidal laurel, is given at *n*, Plate XXXVI, as are also the base mouldings at *r*.

PLATE LII.

Contains a representation of a capital of a semi-pier, in the east aisle of the north transept. This capital displays new, bold, and interesting conventional forms of the *Herba Benedicta*, whilst its fruit, the heads, with figures of harpies, male and female, and crowned, add greatly to the richness of effect. The capital is 1 ft. 4 in. in height, and is placed about 22 ft. from the floor. The impost moulds and detached columns are Petworth marble, finely polished.

PLATE LIII.

This exhibits a south view of a portion of the cluster capital of the pier, which stands free, on the east side of the centre aisle of the north transept. The pier is about 5 ft. 1 in. in diameter, has its surface adorned with twenty-four distinct features, of which sixteen are vertical mouldings, four being 8¾ in. in diameter, four 5½ in., and eight 4¾ in.; the other eight features are cylinders of finely-polished Petworth marble, 6 in. in diameter.

The capital is 21 ft. 6 in. from the floor, is 1 ft. 7 in. in depth; its impost mouldings are of Petworth marble, and its adornments consist of a variety of the conventional-formed *Herba Benedicta*, its fruit, birds, and harpies.

This capital, as well as the last, has probably been designed as symbolical of the ignorance and earthly rapacity which pervades human nature; for here are represented the ecclesiastic, the king, the vassal, and the female sex, as harpies upon the earth, existing amidst the *Herba Benedicta*, the symbol of the Saviour¹ of the World, the fruit of which, the emblem of the sacred gospel, is disregarded by all, and left to the birds of the air, the wicked agents of Satan, who himself, under the figure of a monstrous lizard, with the blessed fruit in its mouth, is partially shown at the side of the plate, above the capital.

PLATE LIV.

This plate exhibits a north view of a portion of the cluster capital of the pier, which originally stood free, on the east side of the centre aisle of the north transept. The dimensions of the pier, and its characteristic parts, are the same as described in the preceding plate. The depth of the capital is 1 ft. 4 in.; it is placed about 22 ft. from the floor.

The beautiful foliage on the capital is formed principally of elegant clusters of conventional-formed leaves of the *Herba Benedicta*, and although they are executed in a bold and masterly manner, yet the

¹ See p. 25.

distance at which the capital is placed from the eye of the general admirer, causes the produced rich effect to be entirely disregarded.

PLATE LV.

Contains the profiles and elevations of two elongated masses of sculpture, often called stopping-bosses. They are placed at the junction of the outer moulds of the principal arches in the north transept: they are composed of conventional-formed leaves of the *Herba Benedicta*, its fruit, harpies, and reptile monsters.

Fig. A is 2 ft. 10 in. long; it is placed about 23 ft. 7 in. above the floor, on the east side of the centre aisle of the transept. Fig. B is on the west side of the centre aisle, is 2 ft. 5 in. in length; it is placed about 24 ft. above the floor of the church.

PLATE LVI.

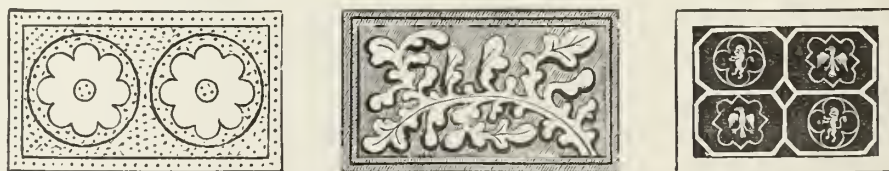
This plate contains representations of two sculptures, often called stopping-bosses, placed at the junction of the outer mouldings of the principal arches on the west side of the north transept.

Fig. A consists principally of a bracket, a canopied niche, a bannered lamb, and the figure of an ecclesiastic. The length of the whole is 3 ft. 1 in., and it is placed from the floor of the church about 24 ft. 3 in.

The bracket is a cluster of the foliage of the *Herba Benedicta*. The form of the head of the niche is in character with the general features of the transept, with which it is no doubt coeval. The bannered lamb, which is placed above the head of the niche, is the ensign of the Collegiate church of St. Wilfred, Ripon; it is embellished with the conventional-formed leaves and fruit of the *Herba Benedicta*.

The figure of the ecclesiastic is probably a representation of St. Wilfred, Archbishop of York, who spent much of his pontificate in zealously preaching, and in converting the pagan inhabitants of the various parts, where the circumstances of the times caused him to be placed.

The figure is tonsured, and holds in its hands the book of the Holy Gospels. On the left arm is placed the maniple, which is fringed, but its ends are not broader, as it is now worn, than its general breadth. The figure seems to be habited in a cassock and an alb. By the contraction of the latter to the loins, the existence of the zone or girdle is undoubtedly implied, though concealed by the position of the hands. At the bottom of the front of the alb is placed a decorative badge of the form of a right-angled parallelogram, a form in which it usually appears, but its surface was variously and often gorgeously adorned. Possibly it may sometimes have consisted only of a piece of plain silk, with a gold or other border, similar to the badge on the figure, but more commonly, especially in subsequent ages, its surface was varied with embossments, with gold in geometrical, foliated, and armorial forms, as exhibited in the three subjoined representations.



The badge, with the foliated circles, is in gold, and is copied from the vestments of St. Stephen, in the east window of the north aisle of the choir. The badge, with the foliage, is intended to be all

purple :¹ it is copied from the vestments of St. Stephen, in one of the windows of the east aisle of the north transept. That with the four foliated figures, lions rampant, and spread eagles, is taken from the vestments of St. Stephen in a window on the south side of the nave. The badges of the archbishops in the large west window of the nave, in the clerestory and other windows of the choir, are much more enriched ; and the badges of the popes in the clerestory windows of the choir are splendid, some of them gorgeously adorned.

This ornament appears on the alb, in the beginning of the twelfth century, if not earlier, not as a square or oblong piece of silk or embroidery, but surrounding the lower part of that vestment ; and on that vestment only. In this form it is exhibited on the alb of St. Nicholas, on the well-known font in Winchester Cathedral ; and also on the albs of archbishops, as represented in the very curious and interesting, perhaps the only remains of early Norman stained glass in this country, lately discovered by the author in the clerestory windows of York Minster. In a form similar to that on the vestment of St. Wilfred, in the plate, it has retained its situation on the alb to the present day. The Rev. Dr. Rock has informed the author that “ when he was in Spain three years ago, he observed it worn by deacon and sub-deacon at Cadiz, Seville, Granada, and other places.”² In the inventories of the dissolved monasteries, of cathedral and collegiate churches, mention of this and other ornaments of the sacred vestments constantly occurs ; but since the time of Henry VIII. it has not been much, if at all, used by Catholics in England : the use of it has however been lately re-established at St. Mary’s College, Oscott.

This ornamental badge was not confined to the front of the alb ; but was sometimes placed in a similar manner behind, and sometimes went all round the lower border, as in the representations in the early Norman stained glass before mentioned. It appears also on the cuffs, and varying in material, work, and form, on other vestments ; on the amice, the stole, the casula, or chasuble, and the dalmatic : on the maniple or phanon also ; and on the tuellæ of the altar. The author has not yet observed a figure either of a Pope, Archbishop or Bishop, with this ornament affixed to the cuff of the alb ; but always on the back of the glove.³

The common name in old Catholic times in England, for these pieces of embroidery or coloured silk, sewed on to the vestments, was ‘ Apparel.’ Thus in the inventories of Lincoln Cathedral, chasubles, capes, and albs, “ with their apparel,” and “ with all their apparel,” are mentioned.⁴ In Latin they were called ‘ Paruræ’ and ‘ Paraturæ ;’ generic terms signifying ‘ ornaments.’⁵ The former of these Latin terms frequently occurs in the inventories given in the *Monasticon Anglicanum* ;⁶ and in other

¹ By a mistake of the engraver, the foliage is without its purple character.

² Letter from the Rev. Dr. Rock to the author.

³ Hence it may with great probability be inferred that when a priest was raised to the dignity of a bishop or archbishop, the parura was transferred from the cuff to the glove, that it might not be concealed, as it would be when on the cuff, by the long sleeve of the tunicle or dalmatic.

⁴ Among other entries are the following :—“ A chasuble with two tunacles and three albes with their apparel of bleu tisheu, &c. Item, Three albes, three ammis-kerchiefs, and their apparels of red damask embroidered, and one stole of the same sort, &c. Item, A chasuble of red velvet, with a cross of cloth of gold, having written in the cross, ‘ Orate pro anima Willelmi Skelton quondam thesaurarii Lincolniensis,’ with two tunicles, three albes, and all their apparel, lacking one for an ammiss-kerchief. Item, A chasuble of blue damask and three albes, one of the albes lacking his apparel.”—*Dugd. Mon.*, vol. vi. par. iii. pp. 1284, 1290, 1291.

⁵ “ PARARE. Ornare. Gall. *Parer*.”—“ PARURA a Gallico *Parure*. Vit. Abbatum S. Albani, *Albas habentes paruras, auro et aurifrigio et acu-plumario decoratas*.”—*Du Cange Glossar. in verb.*

⁶ In the inventory of St. George’s Chapel, Windsor, we meet with the following :—“ Item, Una stola, una fanona, unus

ancient ecclesiastical documents. The term 'Paramentum' having the same general signification, seems also to have been sometimes used.¹

A more modern appellation is 'Pecia,' a generic term also applicable to any 'piece' of embroidery, as well as of other things.²

Another term applied to the same ornamental badge, is 'Aurifrigium.' The learned Benedictine Editors of the Glossarium of Du Cange observe, that this term almost always denotes an embroidered border, for the most part embellished with gold or silver, sewed to the sacred vestments; going round almost all capes, affixed to chasubles in the manner of a cross, descending from the shoulders before and behind on tunics,³ but on albs sewed on the lower border only before and behind, and on the cuffs, but on the amice on the part which is placed upon the head.⁴ In the English Inventories the corresponding word 'Orfrey' frequently appears with the same extensive application, derived immediately from the French word 'orfroy;' the word by which the old French writers expressed the term aurifrigium.⁵

The badges sewed to the bottom, and on the cuffs of the alb, have also been denominated, 'Locus clavorum,' or 'the place of the nails.' "The writers of the middle ages," observes Dr. Rock,⁶ "were fond of giving a mystic meaning to everything employed at the holy sacrifice. The priest was a symbol of Christ. The vestments were deemed emblematical of something in the passion of our divine Redeemer, or of his doctrine. Hence the small square pieces of coloured silk richly embroidered, affixed in front and behind at the bottom of the linen alb, were emblems of the wounds in the sacred feet of Christ; the small pieces of the same kind covering half the wrist of each sleeve of the same

amictus, duo manicali, duæ paruræ pro albis de unâ sectâ, gobonatis de armis et lozengis bluettis, de perlis in auro. . . . Item, Duæ paruræ albæ de panno adaurato, unius sectæ, pro amictibus. . . . Item, Una alba, cum uno amictu, cum paruris, pro sacerdote in processione, &c. . . . Item, Una parura pro tuellis altaris gobonatis de armis et lozengis. Tres casulæ cum paruris, &c."—*Dugd. Mon.*, vol. vi. pp. 1363—1367.

¹ "PARAMENTUM. Phrygium opus, auratis, argenteis, aliisve filis intextum; Gall. *Orfrey*.—Gesta Gulielmi Episc. Cenoman. tom. iii., Analect. Mabill. p. 375. *Albas undecim, quatuor solemnes cum paramentis aureis, duas alias paratas non ita solemnes, et quinque absque paramentis*."—*Du Cange Glossar. in verb.*

² This term occurs in the Windsor Inventories; "Una pecia continens quinque aquilis, &c."—*Dugd. Mon. ubi sup.*

³ Thus the tunics or dalmatics of the figures of St. Stephen and St. Lawrence in the east-window of the north aisles of the choir, and in a window of the south aisle of the nave of York Cathedral, are adorned with orfreys descending from the shoulders.

⁴ "AURIFRIGIUM, fere semper accipiendum pro limbo acupicto, auro plerumque argentove distincto, qui ad vestes sacras assuitur, atque a nostris *Orfrey* appellari solet. Cappas fere omnes latum ambit auriphrygium, casulis in crucis modum aptatur, ab humeris ante et retro demittitur in tunics, at in albis consuitur tantum ante et retro inferiorem oram et in extrema manicarum, in amictu vero qua parte capiti imponitur. Qui usus etiamnum obtinet in plerisque ecclesiis. Spicil. Acherii, tom. vii. p. 403 in Instrumento anni 1099. *Ad missæ suæ ornamentum reponendum scriniola duo tali opere convenientia fecit, suoque studio amictum magno aurifrigio et longo ornatum, albamque . . . acquisivit . . .* Ergo acceptum fuit *aurifrigium* non pro fimbriâ tantum, aut limbo aureo, sed pro omni genere operis acupicti, Gall. *broderie*."—*Du Cange Glossar. Edit. Par. 1733 in verb.*

⁵ In the Lincoln inventories we meet with the following entries:—"A chasuble of red cloth of gold, with orphreys before and behind, set with pearls, bleu, white, and red, with plates of gold enamelled, wanting fifteen plates, and two tunacles of the same suit, with orphreys of cloth of gold, without pearls, having two albes, one stole, and two fanons, and one other albe of amiss stole, and two fanons of one other suit with orphreys. Also, A chasuble of red velvet, plain, with a good orphrey, &c. Also, A chasuble of white cloth bordered with images and angels of gold, having the Trinity in the back, the Holy Ghost being of pearl, and also divers pearls in other images, with two tunacles of the same suit, without pearls, and three albes and three ammisses with their apparel, &c."—*Dugd. Mon.*, vol. vi. par. iii. pp. 1281.

In the York Inventory of 1530 in the custody of the Dean and Chapter; "Una secta albis de velvetis, cum le gryffethiz in le orfreys coronatis."

⁶ Letter to the Author.

garment, signified the wounds on the hands ; and the stripe of embroidery going round the neck over the chasuble, dalmatic, or tunicle, was a symbol of the crown of thorns.” But the author would with great deference suggest, that as the expression ‘*Locus clavorum*’ is acknowledged not to be ancient, so the symbolical meaning conveyed in that expression was not originally designed by the pieces of embroidery on the alb ; and he thinks he has the authority of Pope Innocent III., who in his work “*De officio Masse*,” speaking of the alb and its mystery, seems to consider the adornment of the alb, like the embroidered hem of Aaron’s garment, with which he compares it, as designed chiefly for beauty. He hints at no other purpose. “This garment,” he says, “in the old sacrifice was close, because of ‘the spirit of servitude in fear :’ in the new it is wide, because of ‘the spirit of adoption’ to liberty. But that it has an orfrey and pomegranates in divers places, and of various work, that tends to beauty. As the prophet says in the psalm, ‘The queen stood at thy right hand in gilded clothing, surrounded with variety.’”¹

And this view of the subject seems further justified by the great variety of ornament introduced in the apparel or parura of the alb, in its style and character bearing no relation to the mystical meaning assigned to it ; and also by the profusion of splendid embellishment frequently bestowed upon the other sacred vestments, to which no peculiar symbolical meaning has been assigned.²

The stopping boss, fig. B, is a rude representation of an archbishop habited in his adorned mitre, pall, chasuble, and the collar formed by the rich parura of the amice. Whether the garment represented under the chasuble consists of the union, by the unbounded licence of the sculptor, of the tunicle or dalmatic, and the alb, it is, from the rudeness and smallness of the figure, very difficult to determine : the upper band or border on the garment may be intended for the lower edge of the tunicle or dalmatic, and the lower border for the edging to the alb ;³ but the author conceives the garment to be only the alb, with its ecclesiastical badge, the parura and its edgings worked plain, going round it, according to

¹ “*Hec vestis in veteri sacrificio stricta esse describitur propter spiritum servitutis in timore. In novo larga propter spiritum adoptionis in libertatem. Quod autem aurifrigium habet et malogranata diversis in locis et variis operibus ad decorem illud insinuat. Quod propheta dicit in psalmo. Astitit regina a dextris tuis ; in vestitu deaurato circumdata varietate.*”—*Innoc. iii. De off. Masse, lib. i. c. xl. Edit. 1520.*

² Thus, for instance, in the collegiate church of Beverley is a monumental effigy of a priest of the Percy family gorgeously clothed. On the alb is a parura apparently going round the border, five compartments of which are seen in front, viz.,—a fess between two chevrons ; a chevron between three beasts’ heads ; three stags’ or bulls’ heads ; a fess between three boars’ heads ; and another, obscure ; and a border of birds below these. On the bottom of the stole, a fess between three lioncels rampant, impaling three lions passant, guardant ; a lion rampant ; a chief.—On the bottom of the amice, among other coats, are distinguished three lions passant, guardant, and a fess between two roundels. The chasuble also is splendidly adorned. On the maniple are represented as embroidered, three lions passant, under a label of three points ; Cheque (*Clifford*) ; a bend engrailed between two crescents ; a manche ; three legs ; and a fess.—*Scaum’s Beverlac., vol. ii. p. 698.*

The effigy of Bp. Hatfield on his tomb in the Cathedral of Durham, justly described by Mr. Raine as “a piece of exquisite workmanship, highly illustrative of the episcopal costume and statuary art of the period,” exhibits a beautiful parure on the alb, (not as Carter erroneously supposed, on the tunic,) of three shields, the arms of England in the centre, with those of the Bishop on each side, richly embossed with flowers and precious stones. Carter’s Views of Durham Cath., pl. xi.

Splendid examples of paruræ may be found more commonly upon our ancient monumental brasses than on images on tombs ; being engraven on the former, but often only painted on the latter, after the sculptor had finished his work ; and therefore liable to be effaced. A beautiful sepulchral brass, exhibiting paruræ, exists on the tomb of Henry Denton, priest, in the church of Higham Ferrars, Northamptonshire, and another on that of William Moor, priest, in Tattershall Church, Lincolnshire.

³ The term alb is used because, in all representations of Popes, Archbishops, and Bishops, in the windows of York Cathedral, the garment is white.

the representations of the highly embellished paruræ, with which the figures of St. Nicholas are adorned on the font in Winchester Cathedral, and on the albs of the bishops represented in the Norman painted glass in York Cathedral.

From the position of the right hand, the figure seems to be in the act of giving instruction rather than of blessing ; in his left hand he holds, probably, part of his pastoral staff. The figure stands upon a pedestal, beneath which is a shield charged with three crowns, adorned with the leaves of the thorn. The crowns thus placed, are generally assigned to Prince Edwin ; and from their connection with the figure of the archbishop, the author conceives he may with a great degree of probability conjecture that it is intended to represent the founder of the Cathedral, St. Paulinus ; although the workmanship may be assigned to the close of the fourteenth century.

The height of the sculpture is 3 ft. 3 in., and it is placed 27 ft. 2 in. from the present floor of the church.

PLATE LVII.

This plate contains a representation of a bracket on the west side of the north transept. It is a cluster of three brackets, and is adorned with three tier of bold conventional-formed and adorned foliage of the *Herba Benedicta*, and displays a strong contrast to the foliage on the similarly placed bracket in Plate XLI. It is in depth 2 ft. 1½ in., and is placed about 29 ft. from the floor. Upon the bracket cap mouldings rest the bases of the shafts that divide the compartments of the transept. Corresponding brackets may be seen in Halfpenny's Gothic Ornaments, Plates 67 and 72.

PLATE LVIII.

This plate contains four elevational representations of sculptures, generally called stopping-bosses ; they are placed at the terminations of the outer moulding, used upon the principal arches in the second story of the north transept ; they are about 10½ in. in diameter, have a flat profile, and a projection of about 5 in. The centre of each is about 51 ft. 8 in. from the floor.

Fig. A is composed of a lion, a human head, and a winged lizard. The upper part of the lion's mouth is broken. The boss is placed the first from the north, on the east side of the transept.

Fig. B is composed of a winged lizard, and conventional-formed and adorned foliage of the *Herba Benedicta*. The leaf in the centre of the plate displays the perfect contour and adornment of surface, used as continuous foliage on the projecting portion. The boss is placed the second from the north, on the west side of the transept.

Fig. C is composed of two winged lizards combatting, and a bold conventional-formed leaf of the *Herba Benedicta*. This boss is placed the sixth from the north, on the west side of the transept.

Fig. D is composed of a lion and two winged lizards. This boss is placed the sixth from the north, on the east side of the transept.

PLATE LIX.

This plate contains four elevational representations of bosses of similar dimensions, and similarly situated as those in the preceding plate.

Fig. A is a feathered-winged lizard, playing with itself ; its tail terminates with a leaf of the *Herba Benedicta*. The boss is placed the first from the north, on the west side of the transept.

Fig. B is a beautiful scroll of the conventional foliage of the *Herba Benedicta*, terminating with a cluster of the fruit. The boss is placed the second from the north, on the east side of the transept. The leaf in the centre of the plate exhibits the foliation of the projection.

Fig. c is composed of bold conventional-formed and adorned leaves of the *Herba Benedicta* and its fruit : it is placed the fourth from the north on the east side of the transept.

Fig. d is composed of a winged lizard playing with itself : the termination of its tail is formed into the head of another lizard. This boss is placed the third from the north on the east side of the transept.

PLATE LX.

This plate contains four elevational representations of bosses of similar dimensions and similarly situated to those in the two preceding plates.

Fig. a is composed of bold conventional-formed leaves and fruit of the *Herba Benedicta*. This boss is placed the fifth from the north on the east side of the transept.

Fig. b is formed of a scroll of the foliage of the *Herba Benedicta*. The leaf in the centre of the plate exhibits the foliation of the projection. This boss is placed the third from the north on the west side of the transept.

Fig. c is composed of a beautiful scroll of the conventional-formed foliage and fruit of the *Herba Benedicta*. This boss is placed the fifth from the north on the west side of the transept.

Fig. d is another variety of a winged lizard, playing with itself. This boss is placed the fourth from the north on the west side of the transept.

PLATE LXI.

This being the first of a series of plates designed to exhibit some of the most interesting specimens of the stained glass, which contributes so much to the beautiful and impressive character of York Minster, it is thought desirable that it should be introduced by a few observations on the origin and progress of the art from which this most appropriate embellishment in ecclesiastical architecture has been derived.

The art of making glass, the result it may be of accident, is undoubtedly of very high antiquity.¹ Aristotle, in the fourth century before the Christian æra, is the first who mentions it ; but it is certain, that, long before his time, it was known to the Egyptians. During many ages after the method of forming this beautiful substance had been discovered, it appears to have been used chiefly in works of taste and luxury, and of personal ornaments ; in vases, urns, drinking vessels, and artificial gems. At what period it began to be applied to the purposes of architecture cannot be clearly ascertained. We cannot trace it further back than to the fourth century.

When the early Christians were permitted by a happy change in their circumstances, in consequence of the wider diffusion of Christianity, to emerge from the darkness of caves and catacombs, in which, during the times of persecution, they had been compelled to assemble, and to celebrate their sacred rites in temples erected above ground, while they admitted the light of heaven to shine in upon their holy observances, they retained the use of the lamps and candles, which they had previously been under the necessity of using. At first the windows were only small apertures in the walls, having no other defence against the weather than the narrowness of the opening. Afterwards, to guard more effectually against the inconveniences which in some seasons at least must have been felt, they had recourse to linen cloths, and perforated planks or lattices through which light was partially admitted. At length they were enabled to avail themselves of the better defence of glass.

¹ *Plinii Hist. Nat. Lib. xxxvi. c. 26.*

The earliest positive authority connecting glass with windows, occurs, Mr. Britton says, in a passage of Lactantius, written about the close of the third century.¹ Jerome, about the year 422, speaks of glass melted and cast into plates, and used in his time for windows.² Paulus Silentarius, who lived about a century later, and wrote a curious history in Greek verse of the church of St. Sophia at Constantinople, describes the windows of that church as composed of glass.³ And Gregory, Bishop of Tours, who flourished in the sixth century, relates in his "History of the Franks," that in the year 525 a soldier entered the church of St. Julien in Auvergne by a window, the glass of which he had broken.⁴ Fortunatus, the Christian poet and Bishop of Poitiers, who wrote about the same period, in a short poem, entitled "De situ Parisiensis Ecclesiæ," in which he contrasts that ancient cathedral with the Temple of Solomon, speaks of it as receiving the rays of the sun through glass windows.⁵ About the middle of the seventh century Archbishop Wilfrid restored the Cathedral at York; and the Bishop-Abbot Benedict built the conventual church at Wearmouth; and both are recorded to have sent to France for artists to glaze the windows of these churches.⁶ It was not, however, till the eleventh century that glass windows were at all commonly used either in private dwellings or in public and religious edifices.

The most ancient authors, as Pliny, Seneca, and others, who have spoken of glass, have clearly shown that the method of colouring it, so as to imitate the most brilliant gems, was well known in their days: and it is conjectured, with a great degree of probability, that this art was discovered and prosecuted at a period very little subsequent to that of the manufacture of the article itself.⁷ Yet it appears to have been long after plain white glass was introduced into architecture that windows were adorned with glass of various colours. Mr. Pugin, in his "Third Lecture on Ecclesiastical Architecture," argues, indeed, from the passage referred to above, in a poem of Fortunatus, that the Cathedral of Paris was decorated with coloured glass windows in the seventh century; but the meaning of the passage on which he grounds this opinion is not sufficiently clear and decisive to support it.⁸ According to the Rev. T. Warton, "The first notice of windows of a church made of coloured glass occurs in

¹ Dict. of Archit., Art. "Glass;" but no specific reference is given.

² Cabinet Cyclop., Manuf. of Porcelain and Glass, Part ii. ch. xiii.

³ Corp. Script. Hist. Byzant.

⁴ Dallaway's Obs. on Engl. Archit., p. 259.

⁵ Prima capit radios vitreis oculata fenestris,
Artificisque manu clausit in arce diem;
Cursibus auroræ vaga lux laquæaria complet,
Atque suis radiis, et sine sole micat.—*Lib.* ii. 10.

⁶ Bedæ Hist. Abbatum Wircmuth et Gyrn. p. 295. De locis sanctis, c. 6. Eddii Stephani Vit. S. Wilfrid., inter xv, Scriptt. cap. xvi.

⁷ Cab. Cyclop. ubi sup.

⁸ Catholic Mag. for January 1839, p. 20. Mr. P. thinks that the last words of the passage cited, "et sine sole micat," i. e. it shines or is resplendent without the sun, "could not have been applicable to any thing but stained windows." But the construction does not appear to make these words refer to the windows, but to the edifice itself. They are part of a pompous hyperbolic description of the magnificence and splendour of this famous church. How else are we to understand such an expression as "clausit in arce diem," in the second line? Similar passages may be found in some other poems by this writer, e. g., speaking of the church of Nantes, he says,—

"Tota rapit (? capit) radios patulis oculata fenestris,
Et quod mireris hic foris, intus habes.
Tempore quo redeunt tenebræ, mihi dicere fas sit,
Mundus habet noctem, detinet aula diem."—*Lib.* iii. 5.

See also Lib. ix. 12. Comp. Isa. lx. 19. Apoc. xxi. 23—25.

chronicles quoted by Muratori. In the year 802 a Pope built a church at Rome, and ‘fenestras ex citro diversis coloribus anclussit atque decoravit.’ And in 856 he produces ‘fenestras vero vitreis coloribus, &c.’ This however was a sort of Mosaic in glass. To express figures in glass, or what we now call the art of painting in glass, was a very different work: and I believe I can show it was brought from Constantinople to Rome before the tenth century, with other ornamental arts.”¹

At whatever period coloured glass was applied to ecclesiastical or domestic architecture, it was undoubtedly of the kind referred to by Mr. Warton in this passage, not stained or painted, but coloured throughout by oxides of metals fused with it in the furnace; and hence called by workmen and artists ‘pot-metal.’ And the first coloured glass windows were formed of pieces of different colours arranged in various patterns similar to Mosaic work. It is generally thought that France was the principal seat of the manufacture of this glass: but, however this may have been, it is certain that the first artists employed in England, in this decoration of our ancient churches, were brought over from that country.

With the progressive change in the style of ecclesiastical edifices, the preceding plates have shown that the ornaments derived from the vegetable kingdom kept an equal pace, and whilst the buildings with their general adornments were gradually advancing towards an extraordinary degree of richness, through the skill and taste of the architect and the sculptor, the stainers of glass, animated by the same zeal, laboured with equal diligence and success to render the beautiful productions of their curious art subservient to the same great and holy purpose.

When ingenuity had, perhaps, been stretched to the utmost in producing varied forms and arrangements of differently-tinted portions of pot-metal glass, in imitation of Mosaic, it appears to have occurred to some bold and ingenious artist that a somewhat similar effect might be produced in a manner less laborious and expensive; by adorning the surface of larger portions of pot-metal glass, of various geometrical forms, with a dark brown fusible colour. By this means not only the tesserae of the ancient Mosaic were distinctly represented, but also the brilliancy of precious stones, studs of embossed gold, and jewels.

In the absence of documentary evidence, and without the means of extensive, minute, and impartial examination, and unbiassed comparison of the remnants of this improved adornment of windows, which might probably still be found in some of the cathedral or parish churches of Europe, it would certainly be rash and presumptuous to fix upon any particular specimen as the oldest now existing. Yet, at the same time, there can be no improper assumption in offering the Norman specimens existing in the nave of York Cathedral as entitled to a calm and impartial consideration as claiming priority of date.

The nave that existed immediately prior to that of the present Cathedral was undoubtedly the work of Archbishop Thomas, the wealthy Norman, who built the church from its foundations, and adorned it, and “enriched it with clergy, books, and ornaments,” at the close of the eleventh century, as stated pages 12, 13, and probably either before his death, which happened on the 18th November, A.D. 1100, or immediately after it, several of the windows would be filled with the most recently-produced specimens of glass embellishments.

Within a period of less than two hundred years, the nave of the Cathedral erected and beautified by Archbishop Thomas was, either from injuries received from the fire of 1137, or some other causes, doomed to give place to an entirely new erection; and as, after such a short period of time, the beautifully-

¹ Dissert. on the *Gesta Romanorum*, prefixed to Hist. of Eng. Poetry, vol. iii. p. xxi. The references to Muratori are *Dissert. Antichit. Ital. tom. i. ch. xxiv. p. 287*, and *p. 281*.

adorned Norman windows would most of them be little the worse for age, so it does appear that the guardians of the fabric carefully collected the remains, and applied them to the adorning of the tracery of the clerestorial windows of the present nave, and of the tracery of several of the windows in the vestibule to the chapter-house, in the former of which the author has found them in a very perfect state of preservation, since the melancholy destruction of the nave, by fire, in 1840.

The first specimens that deserve particular attention are quarters of central compartments of about 1 ft. 9 in. in diameter, formed of greenish white, green, blue, yellow, and pink pot-coloured metal and flashed rich ruby glass. The designs are combinations of squares and circles, figured by dark brown fusible paint, to represent the tesserae of Mosaic, embossed gold, and several of the architectural peculiar embellishments.

The second specimens are also quarters of central compartments of about the same diameter as the preceding. They have much less of the tessellated representations, and have received the addition of the whole leaf or folded leaf of the Norman conventional-formed *Herba Benedicta* worked with strong dark lines, and the grounds or spaces in the leaves reticulated with the dark colour, upon the rich pot-metal of greenish white, green and blue tints.

These centre compartments may have had lustreal borders corresponding with their varied designs; but this, in the present dismembered state of the patterns, it seems impossible to determine.

The third specimen of the adornment of the glass consists of the portraiture of single human figures, as saints, kings, and ecclesiastics, and groups of figures: sometimes the portrayed figure is seated on a throne and beneath a canopy, on which are placed the name and title of the individual; or the group represents some particular sacred transaction, and is placed in large, circular, quatrefoiled or octofoiled broad and enriched banded compartments,¹ having the spandrils of the general compartment adorned with concentric circles of varied colours, and tufts of folded leaved foliage on rich coloured glass.

This specimen of the art of decorating was no doubt accompanied by rich and elegant borders, in breadth about ten inches, adorned with enriched repeated semicircular, interlaced semicircular, tortuous fettered, tortuous intertwining and trellis forms of greenish white glass, with general grounds of rich ruby or dark blue, and further adorned with elegant tufts of foliage upon pink, green, rich yellow and greenish white pot-metal.

These three varieties of adornment on glass may have progressively continued beyond the middle of the twelfth century, when it seems that a great and interesting change began to be developed in the mode of erecting ecclesiastical buildings, by introducing the acute arch, formed by the intersection of two circles, which must, for some time, have been familiar to the eye from the exhibitions of intersecting semicircles, and tortuous intertwining forms by glass painters and stonemasons; and this remarkable change appeared not merely in the general features of a building, but in the adorning foliage; for the Norman much-scalloped folded leaf, which had received almost every possible varied position, now disappeared from the area of the leaded form, and left that area to be occupied by a simple trefoiled folded leaf of the *Herba Benedicta*, which was unveined, and without reticulated shading to its retiring part.

This new variety of adornment for windows was harsh and violent by the suddenness of the colours, stiff in the simpleness of the large forms of the leaves, and meagre in appearance compared with the preceding rich specimens of Norman art.

¹ A beautiful specimen of the remains exists in the centre light of the five lights, wherein Daniel is represented in Babylon in the lions' den.

This fourth progressive adornment of glass probably was not of long continuance ; and accordingly the next or fifth specimen, which three portions of a border exhibit, consists of the area of the form of the Norman folded leaf, being adorned by strong black lines in plain forms of two folded leaves of the *Herba Benedicta* ; but this specimen of adornment appeared to be very little richer than the preceding. These progressions might probably bring the art to about the end of the twelfth or the beginning of the thirteenth century.

The principal stems of the foliage in this fifth specimen interlace and form vesicular spaces, and proceed from the mouth of a regal human head, having a crown, flowing hair, and mustachios, similar to the crowned heads generally given as portraits or busts of John and Henry III.

The next productions of the art which seem to deserve particular notice, and which may be considered as exhibiting the sixth variety in progressive order, are the beautiful eastern windows in Westwell Church, in Kent. They contain single regal human figures on thrones, placed in vesicular spaces among veined flat leaves and veined overlaid leaves, and the fruit of the *Herba Benedicta*, arranged in tortuous and voluted forms. The pot-metal is used for the foliage and the flashed rich ruby for the general ground. These specimens were probably executed about 1220.

Advancing towards the middle of the thirteenth century, the area of the leaded form of the Norman leaf became embellished with a cluster or series of small trefoiled leaves of the *Herba Benedicta*, veined and strongly relieved with the dark brown fusible paint, as was also the fruit, thus forming a seventh variety. Only two perfect examples of this kind, being remnants of a border ten inches and a half broad, have hitherto been met with in York Cathedral. But in the windows of St. Thomas à Becket's crown, at Canterbury Cathedral, there are beautiful specimens of this variety.

The author having met with different statements, both public and private, concerning the probable age of the rich tinted glass remaining in St. Thomas à Becket's crown, Trinity Chapel, and the choir of Canterbury Cathedral, determined to pay a visit to that Cathedral, that he might personally and carefully examine the glass, the designs and ornaments, and their execution. For this purpose, in the spring of the present year, he was kindly furnished by the reverend Canon, then in residence at York, with a letter of introduction to the reverend the Canon in residence at Canterbury, requesting that he might be allowed to have every reasonable facility of inspection and inquiry into the objects of his pursuit. From the reverend Canon to whom the letter was addressed, and from the reverend the Sub-Dean, the author received all the attention he could desire ; but, unhappily, he met with a superior opposing power, in the superintendent of the masons of the fabric, who, having possession of the keys, and being either unable, from an alleged attack of gout, or unwilling, through caprice or humour, to attend him personally, or to employ a trustworthy substitute, almost entirely defeated the object of his long journey, allowing him only a hasty inspection of the lower windows, under the guidance of a common labourer, such as may every day be obtained by any casual idle visitor. This the author cannot but deeply regret, since he has been informed by that skilful artist in stained glass, T. Willement, Esq., that in the borders of the clerestory windows of the choir, to which he in vain attempted to gain access, specimens exist of the oldest stained glass in the Cathedral.

The glass, so far as it could be inspected, consists of the general rich tints of pot-metal. The principal compartments are divided into varied geometrical forms, circles, squares, &c., placed tangentially to each other, or fettered by knots, or interlaced. These forms are generally composed of narrow bands of rich glass, several of which are figured with the dark brown fusible paint, in imitation of beads and other ornaments.

The large compartments contain subjects from the Holy Writings, generally with explanatory inscriptions ; some of the exterior parts of the compartments are decorated with very elegant scrolls of areas for foliage, formed of the richest tints of yellow, ruby, green, dark blue, and greenish white glass, upon which are painted, either beautiful trefoiled or clustered representations of the *Herba Benedicta*, veined or shaded. The grounds of both interior and exterior of the compartments generally are formed either of rich ruby, or of purple or dark blue.

The broad borders, generally around the windows, are composed of tufts and series of the foliage of the *Herba Benedicta*, having most commonly the appearance of the preceding sixth specimen, with the two folded leaves ; but in others, the foliage is placed in small volutes, and in some of the lights in the north aisle of the choir the border is formed of the stem, the five-lobed leaves and the fruit of the vine ; in others, of a combination of the leaves of the *Herba Benedicta* with the leaves of the strawberry. These latter borders assimilate to patterns of borders used in the windows of the Chapter-house of York Cathedral ; as do also several of the ornaments on the bands of glass forming the geometrical figures.

The historical subjects represented, are several of them very similar to some in the Chapter-house at York ; the costume is generally similar, and the chain-armour worn by a seated warrior is exactly similar to the chain-armour worn by warriors in the Chapter-house. A trefoiled arch and its capitals, and the ornaments to the pediment in one of the windows of the north aisle of the choir, seems precisely similar to one in the Chapter-house at York.

The present choir of Canterbury Cathedral was commenced in 1175, by William of Sens (*Senonensis*), and it, and the chapel of the Holy Trinity, and St. Thomas à Becket's crown, were progressing towards completion, by William Anglus, until about 1220, in which year the chapel of the Holy Trinity was dedicated to St. Thomas the Martyr.

On the principal capitals of the choir and St. Thomas's chapel, are beautiful and elaborate conventional representations of the *Herba Benedicta*, under the forms that became prevalent during the latter part of the twelfth and the commencement of the thirteenth centuries, being admired not only for sculpture, but for the decorations on glass for windows.

Having this evidence of the date of the erection of the fabric, and of its decorating foliage, and it being improbable that the glass for the windows would be painted before the windows were ready for its reception, it seems most reasonable to conclude, that the oldest example of stained glass ever prepared for the present Choir, Trinity Chapel, and St. Thomas's crown, would not be completed before the commencement of the thirteenth century.

The wanton destruction of such of these beautiful windows as were accessible to the early Reformers, and to the Puritans of the age of Cromwell,¹ and the subsequent change of situation, and the compounded character of several of the compartments, render an examination and a just opinion of them not so easy a task as it might have been had the glass remained uninjured, and in its original situation.

The excessive richness of the tints of the glass composing the present windows, and the prevalence of the rich penitential hue produced by the ruby and dark purple or blue, may give them in these days, when corresponding specimens are almost obsolete, a pre-eminence in gorgeous display over the general windows in England ; but the freedom of design, the neatness of the execution, the general contour,

¹ Britton's History and Antiquities of the Metropolitan Church of Canterbury, p. 71, 72.

the smallness of individual parts, the costume, the armour, the architectural features, and the character of some of the foliage, establish the fact that they are remnants of the productions of a series of years, and that the oldest specimen examined does not justify the pretended antiquity often assigned to it;¹ whilst the specimens of the strawberry and the vine, in the broad borders in the windows of the north aisle of the choir, cannot establish their age to be prior to the closing of the thirteenth or the beginning of the fourteenth century.

By the evidence of the same characteristic features, the age of the supposed very ancient painted glass in the north window of the Jerusalem Chamber, at Westminster Abbey, must be assigned also to the middle of the thirteenth century.

The remarkable change in character which was established in ecclesiastical architecture, during the early part of the thirteenth century, materially affected also the adornments thereof. Those folded leaves of pure Norman design became almost entirely exploded; they were in some instances applied as stopping adornments to the outer mouldings of a few small arches, but, generally, the simple expanded leaf of the *Herba Benedicta* was the peculiar characteristic of the age, as is shown in the plates of the south transept.

With these successively changing specimens of buildings, the artists in stained glass kept an equal change in their embellishments; with the simplicity of the building and conventional play upon the foliated decorations, they adopted a simple and unostentatious display in their patterns. The great profusion of the rich tints of the pot-metal was abandoned, and only such portions retained as might give a lively appearance to the general design.

The general character of this new variety of adornment for windows consists principally of a greenish white thick glass, diapered with a conventional foliage of the *Herba Benedicta*, delineated by brown lines, the spaces between the foliage generally reticulated with the same brown tint; the whole interspersed with bands and geometrical forms of pot-coloured glass, some of which are often foliated, or otherwise decorated with the brown tint.

Perhaps no ecclesiastical edifice can exhibit such magnificent examples of this specimen of painted glass as York Cathedral. Its five noble lights in the north transept may be considered as unequalled in freedom, vastness, and simplicity of design, on which the eye rests with unspeakable delight; the designs are delicate and chaste, rich, yet unobtrusive; all the forms and colours seem to intermix like fine lace, shedding "a dim religious light," that fills the contemplative mind with sentiments of reverential awe.

The east windows of the aisles of the choir, the south window of the choir transept, and the west windows of the aisles of the nave of Salisbury Cathedral,² present perfect specimens of this mode of adorning windows. The geometrical figures are formed of coloured pot-metal glass bands, and ornamented plain white pot-metal glass, and are often more complex in combination of forms than the similar specimens in York Cathedral, and are often repeated three, four, and five times, in the breadth of the same light. Their proportions are small, and therefore the surface assigned for the foliage is also small, which compels it to be very generally stiff and simple in design.

¹ Dallaway on English Architecture, p. 263. Glossary of Architecture, Part i. p. 239, third edition. Third Lecture on Ecclesiastical Architecture, by A. W. Pugin, Esq., in Cath. Mag., 1839, p. 26.

² This beautiful Cathedral, and that of Winchester also, the author visited, for the purpose especially of inspecting the remains of painted glass, and was able fully to accomplish the object of his inquiry; being most kindly received by the dignitaries, and meeting with no superintendent of masons able or willing to defeat his purpose.

All the foliage is delineated with the rich brown tint, but all the lights are not grounded with it by reticulation; some have the ground quite plain. The execution of the foliage seems to be inferior to that of the five lights at York. Some of the forms of the foliage are exactly similar to some at York; as are also some of the adornments on the geometrical forms; and as no particle of foliage could be discovered in all the windows, except the conventional-formed foliage, flowers and fruit of the *Herba Benedicta*, the author is induced to give to the painted glass in these windows of Salisbury Cathedral a little precedence in age to the five lights at York.

But although this precedence is given to Salisbury upon the comparison of visible existing specimens, yet from the existing remains of similar designs, now placed in the tracery of some of the windows of the vestibule of the Chapter-house of York, and in about one hundred and fifty of the tracery compartments of the large tower of the Cathedral, it is evident that earlier examples than the five lights have existed in the Cathedral, probably adorning the lesser windows of the transepts.

The author has been favoured by Mr. Wailes, of Newcastle, an enthusiastic artist in stained glass, with several tracings of this early stained glass, made during his visits to several cathedrals and churches; but not one of his tracings can establish an earlier date in this variety of the art than the examples afforded by Salisbury and York.

The example in the plate is a representation of the foliated design, stained on the glass, and of the principal geometrical forms of coloured and ornamented glass bands and leads, in the most western of the five lights, in the north end of the north transept.

Each of the five lights is about 53 ft. 6 in. long, and 5 ft. 1 in. in breadth, and either is now, or has been, composed of thirteen repeated compartments of design.

Of the thirteen compartments composing this light or window, eleven are similar to the representation in the plate, except that the central figure in the alternate compartments is slightly changed in form, and the colour of green to white, crimson to dark blue, and rich yellow to ruby.

The two other compartments are enriched, and are probably the remains of some narrow light. The border of the light is pretty perfect in the lead form, except at the bottom, which is confused.

The glass is about a quarter of an inch in thickness, but time has pretty generally perforated it, in semblance to honeycomb, and, in some instances, reduced it as thin as paper.

Individually the windows have not only suffered in substance, but generally the pattern of foliage has become almost obliterated; they appear to have also suffered much from wanton destruction and from the ignorance or carelessness of those who have, from time to time, been employed to prevent the weather from being admitted by breakages in them. These facts and the ardent desire shown of late years to have them correctly copied, or assimilating designs made, by the study of them, for other churches and chapels, have induced the author to attempt a careful representation of the design used in each light. This he has been enabled to do only by gradually and carefully examining the existing good portions which are scattered upon the whole compartments, and not from the remains in any single one.

The windows seem to have suffered much spoliation; but at what precise period is uncertain. It is evident that most of the present upper compartments are composed of patterns made of the fragments of a later period, and are substitutes for the originals; hence it would appear that the compartments at present in the lower portions of the lights have been placed lower than their original situations, so as to render the spoliations less apparent.

A B, A B, in the plate, imply the bars of iron used for uniting the compartments ; c D, c D, the positions of the strengthening bars, to which the compartment is fastened by lead bands.

In producing the design for this and similar lights, the process appears to have been this : The openings for the lights being formed, the width of the principal or central space was determined, and then the width of the principal border and its spaces, for the vertical narrow bands of coloured or plain glass. Afterwards the geometrical forms in the principal space and border were invented, designed and arranged. This process was succeeded by the placing of the foliage in directions as easy and flowing as the geometrical figures would allow. And, lastly, the geometrical forms and foliage received additional richness by a judicious and skilful dismemberment of the whole into convenient-sized pieces for the glass, and such intricate and uniform subordinate forms for the lead work as might often assist in defining the outline of the general design, and delight the eye and interest the mind of the admirer.

The geometrical figures in the five lights produce a rich and attractive effect : they are varied in each light, and judiciously contrasted, by form, proportion and colour. The foliage used for the diaper consists generally of the stem, leaves, sheath, and fruit of the *Herba Benedicta*, ingeniously and tastefully arranged in tortuous or voluted forms, subject to the arrangement and form of the geometrical figures ; and although the design exists in one quarter of a compartment, whence it is transferred to the other quarters, and the whole repeated as often as needed for the same light, yet the effect is not an unnatural stiffness, but all is elegance and beauty.

The five lights have been styled the Jewish Window, and also the Five Sisters ; the first term probably arising from their being embellished entirely with foliage and geometrical figures, whereas the other adorned windows of the church have, more or less, human figures represented in them. The term “five sisters” arose probably from their corresponding proportions and harmony of design and colour, and not from the patterns having been presented to the church by five maiden sisters. The designs are undoubtedly the work of regular artists, and are in strict character with the architecture they accompany.

At the present day there is no window in either of the transepts that can claim an equal date with the five lights ; indeed, the generality of the windows are of modern white glass, producing, with the union of the tint of the general moderated lime-wash of the fabric, a cold glare of light, even on the hottest summer’s day.

If those five lights are so much admired, and produce such an impressive effect now in their dirty, much injured and decayed state, what must have been the sensation produced by them in their full splendour of tint, surrounded by the accumulated mass of art and riches once so abundantly displayed in this Cathedral !¹

The zeal which animated the contributors to the splendour of the church considered no material too costly, and no labour or talent superfluous, in the construction and adornment of it. The walls and other essential parts were not only strongly built, but ingeniously and judiciously ornamented. The richest materials were obtained, and formed into bosses, shafts, capitals, impost mouldings, and other decorative parts, and gold and a profusion of the most vivid colours were spread over the foliage of

¹ A glimpse of this ancient magnificence was obtained during the opening of the Catholic Chapel at Brough Hall, near Catterick, the seat of Sir William Lawson, Bart. The chapel is built in the style of the north transept of the Cathedral, after the model of the Cathedral Library, with the most strict and faithful adherence to every part, according to its original state ; and the five lights adorning the altar are enriched with stained glass, from designs by the author, abridged from the examples in the five lights in the Cathedral.

capitals, pendants, and bosses, and often on the prominent parts of mouldings, producing an effect of extreme richness. Upon large prominent parts left unembellished by the mason, tapestry, pictures, or expensive embroidery was very generally placed. Shrines and altars were made often of the purest gold and silver, adorned with the richest jewels, and the clergy were robed in the most costly vestments, varied with embossments in gold, with imagery and precious stones; and all this was displayed in the church in a light rendered religiously dim by the flames of a profusion of wax-candles, and the tinted rays of daylight.

The effect produced by such gorgeous scenes in such soft mysterious lights, was highly calculated to produce a profound awe and respect for the sacred temple, and to arrest earthly thoughts, and awaken pious emotions and desires in the minds and hearts of the visitors for the purpose of devotion. How different are the feelings of the generality of visitors to the yet splendid Cathedral in our days! It is true, the same, or remnants of the same, ancient rich-coloured windows transmit a portion of a dim, religious light; but the absence of a corresponding light, from the surrounding plain white glass windows, the destruction of all the ancient profusion of gold, vivid colours, costly furniture, with the cessation of solemn processions, and of places appropriated to pious private devotion, and the universal monotonous, cold, moderated white lime-wash, give the fabric the appearance of a discordant companion of the decorated rich windows, which are gazed on occasionally as curious pictures, and the temple they adorn is acknowledged to be a wonderful place, and then the house of God is bid adieu to, unless the visitors, to gratify the sense of hearing, take the advantage of divine service, to listen to the rich and varied tones of the powerful organ, brought out by the masterly hand of the organist; and then they hasten away.

Unable to discover any documentary evidence, or to pursue an extensive practical examination of existing specimens of ancient stained glass, the author is left to conjecture respecting the period of the execution of these five lights. On the fullest consideration he is induced to refer it to the decline of the thirteenth century.

PLATE LXII.

This plate contains representations of capitals on two of the detached piers or strong interior mullions which assist in dividing the five noble lights in the north transept. The piers in plan are triangular, having one plain side and two ornamented with vertical mouldings and detached Petworth marble columns: they are about 49 ft. in length, which is divided by two moulded bands. The capitals are 1 ft. 4 in. in depth. The impost is of Petworth marble, and is $4\frac{1}{2}$ in. in depth. The astragal is about 59 ft. 8 in. from the floor.

The foliage of the capitals is the *Herba Benedicta*, again conventionally formed, and although it is large in design and very boldly executed, yet the distance at which the capitals are placed from the eye of the general observer causes the foliage to appear rich and minutely sculptured.

PLATE LXIII.

This plate is a representation of the patterns used for decorations in the second western light of the five lights in the north end of the north transept. Of the thirteen compartments originally composing this light or window, eleven only are now similar in form and colour; the other two, which are placed at the top, are of modern insertion, and are dissimilar in form and colour.

The border is generally pretty perfect, some additions being occasionally observable. See description of Plate LXI. for general particulars.

PLATE LXIV.

This plate represents capitals on two of the detached piers, which assist in dividing the five lights in the north end of the north transept. See description of Plate LXII.

PLATE LXV.

This plate exhibits the pattern which adorns the larger portion of the central light of the five lights in the north end of the north transept.

In this representation may be observed the introduction of the ivy leaf and the maple leaf; and which probably is the oldest instance of such leaves being introduced in the patterns of stained glass.

Of the thirteen compartments forming this light or window, only seven bear the original patterns, which are pretty perfect. The five uppermost compartments are composed of figures of plain or other ancient glass. The lowest compartment consists, in its central space, of a compartment and its borders, very probably taken from the remains of a Norman window. The whole of this inserted compartment, which is 3 ft. 3 in. in breadth, is of the coloured glass used during the Norman period. The centre compartment is adorned with a large embracing circular band of ruby, and two narrow beaded bands. Within these is a representation of Daniel in the lions' den in Babylon, which is represented by towers and embattled walls: within the walls is laid a lion apparently asleep, with its head towards Daniel, who is standing, and steadfastly looking and holding his hands towards Habbaccuc, whom an angel is bringing by the hair of his head, with a cake in his right hand, and a bowl of pottage in the other.¹ No inscription accompanies the representation, but in after ages inscriptions became very general; and upon the representation of Daniel in Babylon, in the central window of St. Thomas à Becket's Crown at Canterbury, the word Babal is inserted, and an inscription surrounds the representation.

The spandrels of the compartment are adorned with concentric circles of blue, white, gold and ruby circles.

The border of the compartment is composed of the rich pot-metal coloured glass, formed and painted agreeably to the foliage of the age, which had long preceded the style of the five noble lights, and must be regarded as a valuable specimen of that period.²

The border of the light is pretty perfect, having received but few additions. See description of Plate LXI. for general particulars.

PLATE LXVI.

This plate contains representations of the capitals of the two side semi-piers of the five lights. See description of Plate LXII.

These capitals are adorned with a profuse display of a conventional-formed foliage of the *Herba Benedicta*, the upper capital having the addition of the conventional fruit; and although the foliage of both capitals is well arranged and skilfully executed, yet the great distance at which they are placed from the general observer causes the whole to appear crowded, and their beauty to be nearly lost. The upper capital is in the east side of the lights and the lower one on the west.

PLATE LXVII.

This plate exhibits a representation of the patterns which decorate the second eastern light of the five lights in the north transept. See description of Plate LXI. for general particulars.

¹ The history of the destruction of Bel and the Dragon. Apocrypha.

² See description, p. 84.

Of the thirteen compartments which originally composed this light or window, the lower eight only can be considered pretty perfect in pattern and colour; the next four upper ones are somewhat generally similar, but much confused; the uppermost consists of interlaced plain circles. The border is generally pretty perfect.

PLATE LXVIII.

This plate contains a perspective representation of the cluster capital and base of one of the piers in the clerestory in the north transept. The cylinders of the pier alone, when perfect, are 5 ft. 8 in. in length. The capital, including astragal and cap mouldings, is in height 1 ft. 4 in. The cap mouldings are $4\frac{1}{2}$ in. in depth. They and the detached cylinders are of Petworth marble. The astragal is 68 ft. 8 in. from the floor.

By a comparison with the corresponding clustered pier of the south transept (Plate XLIV.) an apparent similarity of mouldings will be perceived to exist both on the base and the capital; but the addition of the subbase and the deep vertical cavettos and pyramids of laurel-leaves placed in them give this example a decided superiority in effect.

PLATE LXIX.

This plate exhibits a representation of the patterns which adorn the eastern light of the five lights in the north transept. See description of Plate LXI. for general particulars.

The thirteen compartments forming this light are generally perfect in form, but the colours are changed in alternate compartments, viz. blue to ruby, ruby to blue, gold to ruby, &c.

The foliage in this compartment, and especially that in the large circle, contains a free and delicate division of its lobes, a feature prevalent in the late rich style of painting on glass, as may be seen in the windows of St. Thomas à Becket's Crown in the choir of Canterbury Cathedral.

The surrounding border is generally pretty perfect. In the lower angles of this border, formed by the junction of the bottom and sides, are inserted two squares, which are adorned each with a quatre-foiled white-banded square, within which is depicted a kingly harpy with crown of gold, blue face and claws, green wings and ruby body; the unoccupied ground being a rich purple. The figures in these squares assimilate to the kingly figures represented on the capitals in Plates LII. and LIII.; and are seemingly the only perfect original angle adornments in the five lights.

PLATE LXX.

This plate contains an elevational representation of the inner cornice, and its laurel-leaf zig-zag ornament of the north transept. The profile is produced from an accurate section taken of the original cornice. The annexed scale will give the relative proportions. The cornice is about 75 ft. 6 in. from the floor.

PLATE LXXI.

This plate exhibits an elevational representation of the exterior upper cornice with its ornaments of plain notch string, and its voluted conventional leaves of the *Herba Benedicta*.

The notched string is not of the pyramidal form mentioned p. 29, and represented by fig. 25, Plate X.; but it has a similar effect viewed from the ground, as the under surface then becomes visible, and perspective completes the form.

One volute is cut, in order to give an idea of the stems of the leaves. The profile of the whole was produced from a section taken of the original cornice, which is about 75 ft. 6 in. from the floor.

PLATE LXXII.

This plate contains representations of two brackets, attached to the small ribs of the vault of the north transept. The upper one represents the bust of an eagle, and the lower one two dragons. They are about 3 ft. in length.

PLATE LXXIII.

This plate exhibits representations of four key blocks, adorned with portrait sculpture, from the ceiling of the north transept, fig. A being a female, and fig. B a male : they seem to be the production of the same carver. They are each 2 ft. 6 in. by 2 ft. 4 in. in diameter, and project 1 ft. 8 in. Fig. C is 2 ft. 5 in. by 2 ft. in diameter, and projects 1 ft. 6 in. Fig. D is a male human head, accompanied with contaminating dragons or lizards : it is 2 ft. 3 in. in diameter, and projects 1 ft. 5 in.

PLATE LXXIV.

This plate displays representations of four key blocks from the ceiling of the north transept. Fig. A is 2 ft. 3 in. in diameter, and projects 1 ft. 2 in. Fig. B exhibits a figure composed of an eagle and a lion, and probably has an allusion to the bearings of Anne of Austria, Queen of Richard II. : for near this knot is another having a shield charged with France semé de lis and England. These circumstances may create an idea that the whole of the vaulting has been erected in the days of King Richard II. ; yet a close inspection of it shows both it and the roof to have been constructed at two different periods. It is probable the whole may have been completed in Richard's days ; but the subsequent erection of a new central tower would cause a removal of some of the roof and vault ; and thus we find, that the vaulting adjoining the large tower has some of its ribs moulded in accordance with the ribs of the vaulting of the choir, and consequently of much later date than the other ribs of the vault, which are of the form of those used in the nave. The boss is 2 ft. 5 in. by 2 ft. in diameter, and projects 1 ft. 6 in., and is placed about 88 ft. from the floor of the church. Fig. C is a block embossed with two oak leaves : its diameter is 2 ft. 9 in. by 1 ft. 9 in., and it projects 1 ft. 6 in. Fig. D is a ridge band block, embossed with a noble leaf, the fruit and tendrils of the vine. It is 2 ft. 9 in. by 1 ft. 9 in. in diameter, and projects 1 ft. 6 in.

PLATE LXXV.

This plate exhibits a portion of the capitals to the piers of the large tower, erected, it is said, by John le Romain. This portion is on the north east angle of the south transept ; it is 12 in. in depth, and is composed of two capitals, one $12\frac{1}{2}$ in., the other $11\frac{1}{2}$ in. in diameter, and is about 59 ft. 11 in. from the floor. The marble impost mouldings are cut away, as are also the astragals ; and the lower portion of the bells are altered, and the stems of the foliage are continued lower, and united, forming more the shape of two brackets than two capitals. They have no other office than that of stopping the underneath vertical mouldings, which are a part of those encasing John le Romain's piers, which were discovered by the workmen when cutting away the outer casing, as mentioned in p. 9.

The foliage is the *Herba Benedicta*, treated similarly to the foliage on the capital in Plate LII., and fig. 23, Plate X. Beneath the foliage are monstrous reptiles, endeavouring to devour the fruit of the Blessed Herb, symbolically alluding, no doubt, to the efforts constantly made by the Evil One to destroy the fruit of the Holy Gospel, as mentioned p. 25.

CHAPTER IV.

THE CHAPTER-HOUSE.

SECT. I.

PROBABLE DATE OF THE ERECTION OF THE CHAPTER-HOUSE.



F the time at which the first stone of the present Chapter-house was laid, or the noble structure completed, and the first act of Chapter performed in it, we have no precise information. It seems however an indisputable fact, that the north transept was entirely finished before the Chapter-house and its vestibule were commenced. This fact is established by the manner in which the side walls of the vestibule abut against the north end of the east aisle of the north transept; the sculptured portions of that part of the transept remaining unaltered, except where it was necessary to destroy them for the purpose of making an entrance, and of introducing a blank window above the entrance, to give congruity to the architectural character of the vestibule.

The author has diligently examined the general records of the church for some positive information relating to the beginning and progress of the building; but has been obliged to join with Mr. Torre¹ in regretting that “the remaining records of the church bear no account thereof.”

In a memorandum book belonging to the late Dean of York, Dr. George Markham, now in the possession of the clerk of the vestry, that zealous admirer and preserver of the fabric of the church observes, “When this building (the Chapter-house) was erected is by no means certain. Drake seems to ascribe it to Walter Grey, archbishop in the reigns of King John and Henry III., from what he calls a similarity of style, which I never yet discovered. He mentions the whole-length figure of Archbishop Grey in the Chapter-house over the door, having the end of his crosier in the mouth of a dragon, the same as is now to be seen on his monument. The figure is now (Sept. 11th, 1799) no more; but in consequence of reading this passage, I examined the figure attentively last year, but deny positively that the animal at his feet resembled a dragon, or had the end of the crosier in its mouth. And if it had, it (the Chapter-house) must have been built by some successor to have resembled his tomb, which might have been erected some years after the death of the archbishop.—G. M.”

In the oldest existing records of the church, we find that it was usual for the Chapter to transact their ecclesiastical affairs “in majori ecclesiâ Eborum.”² Whether this implies that their acts were done in a distinct Chapter-house, or in a revestry, or in some other part of the church, is altogether uncertain. In the acts of the Chapter, which have been carefully examined, in order that the first act dated in Chapter-house might be obtained, it is found that in the year 1223 the acts were signed as being done “in majori ecclesiâ.”³ Thence, to about the year 1300, the acts are done or dated “in capitulo Eborum;”⁴ but afterwards “in capitulo nostro Eborum;”⁵ or, “in capitulo ecclesiæ;” or, “in loco

¹ M.S. p. 117.

² *Magnum Album*, par. iii. fol. 13 b.

³ Ibid.

⁴ Regist. X a. fol. 136.

⁵ Ibid. fol. 12 a.

capitulari ipsius ecclesiæ.”¹ But in 1342 is the following entry :—“ Die lunæ proximo post festum purificationis beatæ Mariæ, videlicet in crastino ejusdem festi anno Domini 1342 comparuit in domo capitulari ecclesiæ cathedralis beati Petri Eborum ;”² and afterwards it is common to find the acts of Chapter dated “ in domo nostra capitulari Eborum.”³

From a comparison of separate parts and ornaments of the Chapter-house, with similar parts and ornaments in other portions of the church, the author is induced to imagine that the Chapter-house and its vestibule were designed about the year 1280; and as King Edward I. and his Queen Eleanor were in York in the year 1284, assisting at the ceremony of the translation of the relics of St. William, it is highly probable that the foundation-stone was then laid. But it is also probable, that the subsequent progress of the erection of the nave, which was begun in the year 1291, the labour required by the rich and delicate work of the carved portions of the Chapter-house, and the disquietude of the time, retarded the progress of the building, so that it may not have been completed till about the year 1340.

The glazing of the windows may afford some interesting and satisfactory evidence relating to the progress of this beautiful structure. The windows are all of the same age, and have suffered no mutilation of design by any insertion of a subsequent age, except in a few places where an ignorant spoiler has approached them in the character of a repairer.

In the lower part of the second window on the left of the entrance of the vestibule of the Chapter-house is the representation of a crowned king, holding in his hand a sprig of white hare-bells, and also of a matron queen, holding a collared white squirrel; probably designed for Philip Le Bel (the Fair), king of France, and his queen. The light is bordered with white fleurs-de-lis.

In one of the outer lights is a representation of a prince, or an uninvested king, holding a white falcon; probably intended for Edward II. of England: and in the other outer light is a representation of a princess, also holding a white falcon; probably intended for Isabella of France, the daughter of Philip Le Bel, whom Edward II. of England took to wife before he was crowned. The light in which she is represented is also bordered with fleurs-de-lis.

From Edward II. and his queen Isabella, sprang Edward III., who, in 1328, married Philippa of Hainault. The arms of Edward III. previous to the year 1341, were England, gules, 3 lions passant, guardant, or, between two fleurs-de-lis, or, upon a ground of fleurs-de-lis; thereby showing his immediate descent from France, by his mother Isabella. Thus England is represented thirteen times in the tracery of the windows of the Chapter-house. Edward also, according to Fosbrooke,⁴ placed England within a border of France, i.e. azure, semé de lis, or; of which there is one specimen in the tracery of one of the windows of the vestibule:⁵ whilst France, azure, semé de lis, or, is placed three times in the tracery of the first window in the Chapter-house on the right of the entrance.

Philippa, the queen of Edward III., bore the arms of her father, William Earl of Hainault, viz., or, a lion rampant, sable; or, a lion rampant, gules: and there is in the tracery of the windows before-mentioned, one representation of the latter; and also one of the former, if a dark tawny colour may be considered a plausible substitute for a large black object in a stained-glass window.

As Edward, the dowager queen his mother, the court and the parliament were in York during a great part of the year 1327, it is probable that many considerable gifts would be presented in aid of the fabric of the Church of St. Peter, and that, as a testimony of their respect and gratitude, the guardians

¹ Regist. X a. fol. 27 b.

² *Magnum Album*, par. iv. fol. 58.

³ *Ibid.* fol. 84.

⁴ Fosbrooke, *Cyclop.* p. 650.

⁵ Whether this shield can be strictly given to Edward III. cannot be easily determined. John of Eltham, his brother, and Earl of Cornwall, carried the arms of England so bordered. See Nisbet, vol. ii. p. 91.

of the fabric would cause the arms of the benefactors to be inserted in some of the windows of the Chapter-house and the vestibule. We accordingly find there the arms of the Earl of Warren and Surrey, of Beauchamp, Earl of Warwick, of Lord Henry Percy, of Lord Neville, of Clifford and Roos, active supporters of Edward in his expedition against the Scotch.

From Edward III. and Philippa his queen, sprang Edward, surnamed the Black Prince, who was born in the year 1330. In the lower part of the first window, on the left of the entrance to the vestibule of the Chapter-house, is the representation of a king, a fatherly-looking personage, in royal robes, ornamented with jewels, with a crown adorned with points, and leaves of the *Herba Benedicta*, holding in the right hand a sceptre surmounted with a golden fleur-de-lis; the field of the compartment being adorned with white roses, and containing a label inscribed EDVARDVS, denoting probably Edward III. In the lower portion of the same window is the representation of a comely prince, beardless, in princely robes, with a crown adorned with thorn-leaves and points, holding a blue falcon in the right hand. The field of this compartment is also adorned with white roses, and contains an imperfect label, inscribed with the letters DVS, probably part of EDVARDVS, and intended to denote Edward the Black Prince.

In the tracery of the windows in the Chapter-house, the arms of England are three times represented, with a label of five points, azure, each being charged with three fleurs-de-lis, or; the bearing generally assigned to Edward the Black Prince. For although it is now usual for the eldest son to bear in his arms a label of three points, yet, according to Leigh, it was anciently borne with five points; as appears on divers seals and other good authentic proofs of antiquity.¹

In prosecuting his pretensions to the crown of France, Edward III. sought and obtained the favour of Lewis of Bavaria, then Emperor of Germany, who created him vicar of the empire, with power to command the services of the princes of the empire. In consequence of this he probably adopted the golden eagle or falcon, perching, as a badge of alliance; with which some of the borders of the lights of the windows in the Chapter-house are adorned. Other borders of the lights are adorned with triple-towered castles, or, fleurs-de-lis, and ciboria, or.

At the battle of Crecy, in the year 1346, John, king of Bohemia, was slain: his crest of three ostrich feathers, with the motto "Ich dien," fell into the hands of the English, and was assigned to the Black Prince, as a reward of his valour on that memorable occasion. In the first window on the right of the entrance of the vestibule of the Chapter-house, and immediately opposite to the representation of Edward III. and the Black Prince, are placed conspicuously three ostriches, two white and one blue. Each ostrich is pecking one of its legs, and the contour of the neck forms the capital letter C, probably in allusion to Crecy.

In almost all the designs of foliage in the windows of the Chapter-house and its vestibule, the stump of a tree or its trunk couped, holds the central situation, from which arise sprigs of foliage. The stump of a tree thus treated is the well-known cognizance of Edward III.

In the window opposite to the entrance to the vestibule of the Chapter-house are inserted five heads. The one in the centre is probably intended for the head of Christ. Two represent Archbishops Grenefeld, it is probable, and Melton. One head is beardless, with flowing curling hair, wearing a crown with trefoiled points and ivy-leaves, and probably intended for Edward the Black Prince. The fifth head, probably representing Edward III., has a beard and long curling hair, and is adorned with a crown, having trefoiled or jewelled points, and thorn-leaves. The forms of the crowns, and adornments,

¹ Gwill. p. 451.

and the peculiar curves and curls of the hair, compared with the figures on the seals, Nos. 1 and 3, of Edward III., and the seal of Edward II., engraved in the *Fœdera*, are sufficient almost alone to prove that the representations in the windows are of a date not far distant from the year 1340. Guided by these marks of time, the author is induced to refer the varied and elaborate designs for the windows of the Chapter-house and its vestibule, and the insertion of the glass, to the period between the years 1335 and 1350.

It was some time after the windows were glazed that all the principal mouldings, with the beautiful and minutely-carved pendants, capitals and bosses, were covered with gold, and relieved with the richest colours, and all the bays of the vault or ceiling, and the blank windows over the entrance, decorated with painted figures of saints and kings. Blank spaces also were filled with the arms of emperors, kings, prelates, alliances, and benefactors, and with the fleur-de-lis, and the white and red rose united, in allusion probably to the union by marriage of John of Gaunt with Blanche, the heiress of the Duke of Lancaster; both roses being allied to the fleur-de-lis by descent.

Among the shields above the entrance to the vestibule there yet remain the arms and name of "Walterus Skyerlaw," Bishop of Durham, a benefactor to the fabric, and who died March 24th, 1405: of Thomas Langley also, another benefactor to the fabric, who was made Dean of York in the year 1401, and elected Bishop of Durham, May 17th, 1406. There are also remains of the arms of King Richard, the cross and five martlets: and according to Mr. Halfpenny's representation of the ceiling of the Chapter-house in his "*Gothic Ornaments, &c.*," plate 102, the ceiling was formerly decorated with martlets. From these circumstances the author is induced to conclude that the embellishments of the Chapter-house and its vestibule by painting and gilding was not completed till about the years 1403 or 1404.

Even after all the work was completed, it would for some time be very naturally called the New Chapter-house: still more properly might it be so denominated in the year 1397; when John de Swetman, "cementarie," (or stonemason,) by will, dated 14th May of that year, "gave his body to be buried without the north-door of the Cathedral Church of the Blessed Peter of York, near the new Chapter-house of the same church."¹

¹ Regist. G a. 1352—1426, fol. 169.

In the life of Aeneas Sylvius, Pope Pius II., said to have been written by his secretary, Joh. Gobelinus Persona, but most probably by the Pope himself, the following passage occurs: "In Eburachum quoque descendit, magnam et populosam urbem, ubi templum est et opere et magnitudine toto orbe memorandum; et sacellum lucidissimum, cujus parietes vitrei inter columnas ad medium tenuissimas colligati tenentur;" *i. e.* "He went down also to York," (on his way to Scotland as Legate, about A. D. 1448,) "a great and populous city, where there is a church celebrated over all the world for its workmanship and magnitude; and a very lightsome chapel, whose walls of glass are held together between columns very slender in the midst."

Having cited this passage in his *Britannia*, (Edit. 1607, p. 574,) Camden observes, "Hæc est illa domus capitularis speciosissima in qua aureis literis hic versiculus depingitur, 'Ut rosa flos florum,' &c.;" *i. e.* "This is the very beautiful Chapter-house, in which this verse is painted in golden letters, 'As the rose,' &c." But it is very doubtful whether the words of Aeneas Sylvius relate to this part of the Cathedral. Its spacious windows might indeed justly be described as "walls of glass;" but with what propriety can a Chapter-house be called a chapel? It is much more probable that the words of Aeneas Sylvius relate to the famous chapel of the Blessed Virgin and all Saints, attached to the Cathedral, and erected by Archbishop Roger.

SECT. II.

DESCRIPTION OF THE PLATES RELATING TO THE CHAPTER-HOUSE AND ITS VESTIBULE.

THE preceding plates have exhibited proofs of the exertions constantly made to produce an ever-varying display of conventional-formed foliage from the same parent plant. Hence it might be conjectured that the designers of the more noble parts of the fabric would be continually exerting their abilities in the display of new and interesting forms: and this conjecture is justified by the different portions of the edifice, as they gradually rose in succession. From the period when the north transept was designed to that in which the Chapter-house was finished, a distinct and striking change had taken place, not only in the minor parts, but in general design.

Thus entrances had become enlarged, and generally divided by a cluster-moulded pier into two doorways: the bases were smaller, and without the deep hollow moulding; the lower portion being sometimes circular and sometimes octangular. The jambs were more enriched with numerous mouldings, and often adorned with Petworth-marble columns. The capitals had been much reduced, and the foliage was not conventional imitations of the *Herba Benedicta* only, but representations of several plants having a strict resemblance to natural forms. The archivolts were formed of numerous deep and bold mouldings. The space between the heads of the doorways and the arch of the entrance was generally filled with tracery, solid or pierced, in circular, quatrefoil, or cinquefoil forms: sometimes the whole was surmounted by a straight-lined gable, uncrocketed, but finished with a tuft of foliage, and sometimes the gable was crocketed. The windows, which before were single lights, or divided by a mullion, or, as a series of lights, separated by strong piers, were now noble features, divided by a series of mullions into various numbers of lights or bays, and, from the springing of the head of the window, the upward portion was divided into geometrical figures, forming elegant tracery. The dado was much enlarged, and adorned with arched pannels, having a central column or cluster of mouldings, forming two smaller arches with the mouldings of the pannel-arch, between which and the smaller arches a circle, or a circle foliated, was placed. The piers were generally composed of undulating lines, from a combination of cavettoes and toruses filleted. The buttresses had assumed a massive structure, and often retired by set-offs: sometimes they were plain, and sometimes they were adorned with pannels, having trefoiled-arched heads: sometimes they were right-angled in plan, and sometimes hexagonal, having the angles adorned with a group of three clustered attached torus mouldings. Many of these particulars are to be found on the Chapter-house, s, and its vestibule, r, as marked in Plate I.

PLATE LXXVI.

Each of the exterior bays of the Chapter-house presents a series of bold members on its base, as shown at large in the section A in the plate. The window is placed in a deep, plain-sided recess. The crest of the battlement is adorned with a variety of animals in couchant postures, and the bottom of the battlements rests almost upon the cornice alone, which is composed of a series of bold mouldings, the upper cavetto being adorned with a continuous tendril, with leaves of the Ivy, and the lower cavetto charged with bold single leaves of the Thorn. The buttresses at the angles of the bays have a projection of about 14 ft., making the angles of the Chapter-house about 22 ft. thick, of solid masonry:

each buttress is, without its mouldings, about 6 ft. 4 in. broad, and the breadth and projection is continued to about the height of 49 ft., where the projection is perforated, and a flying buttress is formed. At the same place the buttresses are crowned with straight-lined gables, trefoiled, and adorned with crocketts of thorn-leaves and finials of various descriptions: from the same place the buttresses diminish, and are formed into a cruciform-pannelled shaft, connected with the Chapter-house by a double-pannelled buttress, and finished with straight-lined gables, crocketts, finials, and a square spire, ending with a finial of elegant foliage. The bays of the vestibule have nearly the same characteristic features.

The entrance into the vestibule of the Chapter-house is from the north end of the eastern aisle of the north transept, through a breach made in the wall, and formed into a double door-way, each with a trefoiled or cusped head; and, above, decorated with a circle and a cinquefoil, and a circle quatrefoiled, a gable unpurpled, a transom, and several mouldings.

The vestibule is in the form of a right angle; the first portion being about 41 ft. long, and the second about 46 ft. 4 in., each being, from seat to seat, 14 ft. 10 in. wide. The sides are divided into bays, each having a dado of about 12 ft. 6 in. high, and divided into two or three pannels, having decorations of arches trefoiled, circles, cinquefoils, beautiful sculptured capitals and bosses. See Plate LXXVII.

Above the dado is a noble window of the fullest extent that the bay could afford, from the necessary substance required for the piers between the windows. The tracery of the heads of the windows is formed of geometrical figures, and the whole is decorated with stained glass, in a pretty good state of preservation; the patterns of which consist of curious geometrical forms, elegant stems of foliage, armorial badges, and representations of saints, prophets, kings, queens, and events of sacred scripture. In the tracery are several remains of Norman rich glass.

The front of the piers is divided into a series of elegant mouldings, which rise from bases standing upon the seat, and ascend to the springing of the vaulted stone ceiling, where they branch, to form the ribs, and unite with the ridge rib, the junctions being adorned with sculptured key-block bosses. The height of the centre of the vestibule is about 60 ft. 6 in.

In the north side is a door-way, probably formed for the more ready access of the archbishop from the palace to the Chapter-house: it is now used by the venerable the Dean, as an entrance from the Deanery.

The floor is the only part of the church which contains a series of ancient grave-stones, but none of them are of much importance.

Upon the walls and blank compartments are fading remnants of the splendour of former days, consisting of national arms, and also of the arms of benefactors, red and white roses, bosses, scrolls, &c.

Here are now deposited two good cope arks, which were lately removed from the revestry, and which are adorned on the upper surface with elegant foliations of iron scroll-work; also, one large alms chest; one strongly iron-banded security chest;¹ and three remnants of the ancient decorated ceiling of the Chapter-house.

¹ These chests are very probably, from their workmanship and supposed cost at the present day, the two thus accounted for in the Fabric Roll of the year 1663; when carpenters' wages varied from 1*s.* 6*d.* to 2*s.* per day:

	℥.	s.	d.	
“ Paid for two chestes for putting money in . . .	III	XIII	=.	”

Above the vestibule is the residence of some of the ancient keepers of the church. It has square-headed windows, a plaster floor, large fire-place, and other conveniences.

The entrance to the Chapter-house is formed into two door-ways by a central pier of 18 in. in breadth, the front of which is adorned with a pedestal, and canopied niche, containing an apparent wilfully defaced statue of the Blessed Virgin Mary and the infant Jesus, standing upon a combating lion and dragon.¹ Each door-way is 4 ft. 10 in. wide, and about 13 ft. 6 in. high, having a trefoiled-headed arch. Above the door-ways is a large circle quatrefoiled, and the whole is headed by an equilateral arch, enriched with numerous mouldings, resting upon elaborate sculptured capitals and Petworth-marble columns and bases.

The doors are the ancient ones, made of oak, decorated with the conventional-formed foliage, flowers, and fruit, in iron, of the *Herba Benedicta*, in elegant volutes, surmounted by iron dragons. They were formerly, it is said, painted, and the iron-work gilded.

On entering the Chapter-house, we find on the left hand of the entrance, in the church, in large capital golden letters, these words, “*Ut Rosa phlos phlorum sic est Domus ista Domorum*,” *i.e.* “As the rose is the chief of flowers, so is this the house of houses;” and to the mind of a visitor that is sensible to sublime effects, certainly this character is but just; but when the first undescribable sublime emotions have a little subsided, regret is felt that the history of it cannot be more satisfactorily obtained.

On proceeding, the plan is perceived to be of an octangular form. Mr. Drake says, “The whole pile of this building is an octagon, of 63 ft. diameter, the height of it to the middle knot of the roof is 67 ft. 10 in., unsupported by any pillar, and entirely dependent upon one pin, or plug, geometrically placed in the centre. The outside, however, is strongly supported by eight buttresses.”² This extraordinary description of the Chapter-house, and the consequently too generally told tale of its being held together by the strength of one single pin, have naturally excited curiosity, and led to an examination of the structure, which has proved the fallacy of the description, and produced a conviction of the stability and safety of the construction.

The Chapter-house is 62 ft. in diameter from the glass of the opposite windows; diameter of angular internal area, 60 ft. 6 in.; diameter of the circumscribing circle of the bases of the external buttresses, about 99 ft.

Each of seven sides of the octagonal plan is occupied with a noble lancet-headed window, and a dado: each dado is about 13 ft. 8 in. high, and is divided into six compartments, formed into semi-octagonal stalls, adorned with Petworth-marble columns, and elaborate sculptured capitals. The stalls are canopied with plain and trefoiled arches, and simple rib-mouldings, and enriched with a central boss. The springings in front form supports for pendants, to which are attached bold and elaborate sculptured ones; the embossments being imitations of the foliage, flowers and fruit of various plants. Above the canopy of each stall, on the front sides of the octagonal form, and on each angle, is placed a tall uncrocketed gable, resting upon bustos, generally of the human form, attired in fashionable and whimsical conceits, and surmounted by a finial formed of a double tier of the foliage of the Oak or the Thorn. The canopies and the gables are early specimens of what became elaborate tabernacle work in subsequent ages. Between the canopy of each stall is placed an interesting exhibition of form and effect, produced by varied whimsical positions of the body, arrangement of limbs, features of the face, of personifications

¹ Ps. xci. 13. “The young lion and the dragon shalt thou trample under feet.”

² Drake's *Eboracum*, p. 476.

of strength, cunning, &c.¹ Above the finials of the gables of the canopies is placed a continuous cornice of mouldings, and a bold sculptured representation of the fruit and foliage of the Vine.

The window is a noble lancet, about 46 ft. high, and about 17 ft. 6 in. wide. It is divided into five lights, and has about 21 vertical feet of geometrical tracery. The whole window is filled with stained glass in a pretty perfect state of preservation. The glass in the tracery exhibits arms of England, of benefactors and foliage. The lights contain each four representations from the events recorded in holy records, or the lives of saints, in varied-formed pannels, enriched with ruby or dark blue pot-metal grounds. The remainder of each light is adorned with the stem of a tree, having some of its branches elegantly voluted, or twining among geometrical-formed figures of pot-metal bands, ornamented bands, or lead bands, and worked in a rich brown tint. The whole light is surrounded by a border of elegant foliage, or foliage and armorial devices.

The lower portion of the eighth side of the plan of the Chapter-house is occupied by the entrance, and a stall on each side of it. The entrance is about 11 ft. 2 in. in width, and divided as before described.

Above the entrance is a pannel or compartment of slight niches, with brackets for statues. The principal ones are thirteen in a row; of which the central one is the largest, and probably contained an effigy of the Blessed Virgin; and the other twelve, the statues of the Apostles. It has been said, the statues were of metal, and probably of silver, but an examination of the niches and brackets shows distinctly that the statues were fixed with mortar, and therefore only of stone, painted and gilded or silvered; and most probably they were removed at the period famous for the displacing and destroying of all such specimens of representative workmanship.

The remainder of the side is adorned with tracery to correspond with the lights and tracery of the windows. Over the entrance, and over the stalls, and through the piers between the windows, is formed a continuous gallery, as shown in plan, Plate I.

The piers between the windows are adorned with elegant vertical mouldings to the height of about 36 ft., where is placed a capital of elegant foliage, from which gradually spring the mouldings or ribs for the vaulted ceiling, which is bound together and steadily fixed, by the aid of a central and twenty-four key-posts, pendant from massive and multifarious portions of the basement timbers of the roof. The ceiling, therefore, appears without any pillar in the centre for its support, and the bosses of foliage which adorn the junction of the ribs are merely attached to the twenty-five pendant supports, and are not key-blocks or nodusses embossed.

The height of the central boss from the floor is about 64 ft. 6 in. The height of the lateral bosses is about 61 ft. The floor appears to be raised $7\frac{1}{2}$ in. above that which was originally laid.

For further particulars, the elevation of the interior compartment in the plate must be consulted: an attempt is there made to project the principal timbers of the eighth part of the roof, but this massive and immense pile of timber can be fully comprehended only by a personal inspection. In the elevation, it may be perceived that the central pillar, which is about 17 in. in diameter, rests or is shouldered with the right-angled intersections of four timbers of 15 in. square, placed two and two, and individually parallel to each other, and which extend the whole diameter of the building, resting upon walls, which are about 8 ft. in thickness. These immense stretching timbers are supported by various

¹ A perfect stall is given in plate 6 of Halfpenny's "Gothic Ornaments."

bracket timbers, and support lateral bearers, pendant posts, opposing pressure posts, &c., too numerous to be described.

Originally, the ceiling between the ribs was pannelled with oak, but at the close of the last century, about 1798, an inspection of its condition caused the pannelling to be taken down, and a lath-and-plaster ceiling to be substituted, at which time also all the remains of ancient painting and gilding, which had decorated the elaborate sculptured bosses, vaulting ribs, and walls, down to the stalls, were covered with paint or lime-wash, to make them harmonize with the modern ceiling; and had it not been for the intervention of Mr. Halfpenny's skill, as exerted from the scaffolding erected for the occasion, as is displayed in plates 95, 96, and 102, of his "Gothic Ornaments," the present age would probably have had nothing to assist it in forming a correct idea of this once magnificent house of decorative art.

But although, in this age, it may be regretted that those remnants of ancient splendour are obliterated or removed, yet the regret will be light in comparison of what would have been felt had this beautiful house been demolished, according to the intentions recorded by Mr. Drake; who says that this noble structure was near being destroyed, "in the late days of rapine and sacrilege; for there is a tradition very much credited, that a certain person in York had obtained a grant from the pious legislature of those days, to pull down the Chapter-house as an useless part of the church. We are further told, that the man had certainly effected it, and had designed to have built stables out of its materials, had not death surprised him a week before the intended execution of his wicked project."¹

The section A represents the mouldings used on the outer base of the building: B is a section of the base and sub-base, used generally on the octangular bases in the interior: C is a section of the mouldings and foliage used on the capitals projected by the annexed scale.

PLATE LXXVII.

In the preceding plates a great variety of conventional-formed and adorned representations of the *Herba Benedicta* have been displayed; and although the variety amounts to a large number, yet all the variety that was executed to the close of the thirteenth century has not been exhibited, nor could it be within the compass of the present work; therefore by the present plate we enter a new and distinct area of sculptured representations, which became fashionable at the close of the thirteenth and commencement of the fourteenth centuries, when an improved style of building had been introduced.

In this new fashionable foliage, the *Avens*, or *Herba Benedicta*, does not exist as the only plant worthy to be admitted for general foliage: it was not banished indeed, but some other plants were admitted, with their flowers and fruit, to adorn the building, and symbolize spiritual instruction. See p. 26.

The five representations in the plate are selected out of the twenty-two bosses which adorn the dado of the vestibule to the Chapter-house. They are about 9 in. in diameter, and project in the centre about 4 in., and are placed about 9 ft. 9 in. from the floor. On some of them are remnants of their ancient gilding.

Fig. A is a beautiful volute of the new conventional-formed and adorned foliage of the *Herba Benedicta*. Fig. B is a voluted stem and foliage of the five-lobed *Maple*: the upper surface of the leaves is generally displayed; among the foliage is lurking a coiled dragon. Fig. C is composed of tufts of

¹ Drake's *Eboracum*, p. 478.

leaves and fruit of the Oak, encircling a human head : some of the leaves exhibit the upper and some the under surface with the ribs. Fig. *d* is a more elaborate assemblage of the foliage of the five-lobed Maple than that in fig. *b*, surrounding the bodies of two furious reptiles. Fig. *e* is a voluted tendril of the Ivy, with the upper and the lower surface of its leaves boldly characterized.

PLATE LXXVIII.

This plate exhibits representations of two capitals, selected out of one hundred and ninety-six, which are attached to the stalls in the Chapter-house. The foliage has been gilded, and much of the gilding remains : the ground or bell of the capital has been painted with vermilion, and the mouldings have been adorned with gold, vermilion, and probably cobalt blue. The columns are of Petworth-marble, highly polished.

The capitals are $7\frac{3}{4}$ in. in depth, and 7 in. in diameter : they are placed about 7 ft. 10 in. from the floor.

The capital *a* is adorned with two tier of conventional-formed and adorned foliage and fruit of the *Herba Benedicta*. It is placed as the one hundred and third from the right hand of the entrance. The capital *b* is embellished with two tier of the foliage and fruit of the five-lobed Maple. The under surface of the leaves only is used. It is placed the forty-fourth from the entrance.

PLATE LXXIX.

The church probably possesses no specimen of the style in fashion during the period that intervened between that in which those beautiful specimens of decorative art, the five noble lights in the north transept, were produced, and that in which the examples given in the present plate were executed ; and therefore, on a comparison of the workmanship of the five noble lights in the north transept, and the lights in the Chapter-house and its vestibule, a distinct style of decoration is portrayed.

In the five lights, the foliage is the *Herba Benedicta* exclusively, with the exception of the Maple and Ivy terminations in the centre light. In the lights used in the Chapter-house and its vestibule, there is not one light decorated with the *Herba Benedicta* ; but the foliage of the Maple, the Thorn, the Oak, the Ivy and the Strawberry, is beautifully displayed. For the adorning the principal space with geometrical forms, and placing the foliage in positions as easy and flowing as the geometrical figures would allow, the same regular process has been adhered to as must have been used for adorning the five noble lights, but the additional richness given to them, by the lead work generally following or defining the flowing lines of the foliage, has been here generally disused, and the geometrical forms alone leaded and rendered more conspicuous by additional counter-lines of dark brown paint.

Bands of rich-coloured pot-metal or flashed glass, and adorned bands of pot-metal, continue to be used as before, but the uniformity of appearance is partly destroyed by the alternate compartments of a light, presenting alternately one compartment of geometrical forms and foliage, and the other presenting, for the major portion, a curious-formed figure of plain, coloured and ornamented white glass, within which some event of sacred scripture, or of some saint's life, is strongly depicted ; the spare portions of the pannel being adorned with the rich ruby or dark blue glass.

The borders have received a material change of ornament, often much less graceful and interesting than the foliage of earlier specimens.

There are seven noble windows in the Chapter-house, each having five lights, and the patterns of foliage which adorn them consist of five Maple, four Thorn, two Ivy, two Strawberry, and

ten Oak, in all twenty-three varied specimens of adornments ; consequently, some of them are once repeated to complete the number thirty-five ; and when this is done, the repeated pattern is generally placed in a corresponding lateral light in the same window.

Thus the example A in the plate is the representation of the adornments used in the thirty-second and thirty-fourth lights, from the right-hand side of the entrance to the Chapter-house. The foliage is the five-lobed Maple and its fruit. The stump of the foliage is coupéd, and was a favourite badge of Edward III., and it is placed issuing out of the mouth of a nondescript compound emblem of earth and water.

This emblem is perfect in the two original lights, the lower portions of which are much more perfect than the lower portions of any of the other lights in the Chapter-house ; yet as those are perfect with the emblem, and as similar representations exist in the lowest compartments of the lights of the vestibule, the author has presumed to exhibit each specimen of the lights with the emblematical figure inserted.

The borders of this example are red or gules charged with triple-towered castles, white or argent. Nisbet, vol. i. p. 409, says, “ The kingdom of Castile in Spain, as relative to the name, carries gules, a castle tripled-towered or, masoned, sable, windows and ports shut.”

In introducing the triple-towered castle as an ornament in the Chapter-house and its vestibule, the painters have not been particular either as to the form of the castle or its colour ; thus there are four varieties of formed triple-towered castles ; and these are again varied by circumstances : some have their windows and ports shut, some have them open ; others have the ports portcullised ; some of the castles are all gold colour, some are all silver ; some have the triple-towers silver, and the circumscribing walls gold ; some are of silver with gold battlements, and others of gold with silver battlements ; some are placed on red grounds, others on dark blue ; yet they are all masoned, sable, and triple-towered.

This great variety of representations of castles, being probably only the result of the artist's caprice, and not the distinctive features of various allusions, and as the towers placed by the throne of Edward II., on his seal in the *Fœdera*, have a much larger distinction, having but one tower, it may reasonably be assumed that all of them have reference to the descent of Edward II. and III. from the house of Castile.

The pannel c is the space for a representation of some event of sacred scripture, or portion of some saint's life.

The example B is another specimen of the decoration of the five-lobed Maple : it is from the twenty-second and twenty-fourth lights, on the right-hand from the entrance.

The fleur-de-lis, in the central ornament, shows the alliance to France obtained by the marriage of Edward II. to Isabella, the daughter of Philip le Bel, (Philip the Fair,) of France ; although the fleur-de-lis is argent, and not or, as is generally the case in most other representations.

The border is composed of the foliage of the Oak. The description of the preceding example will further explain this.

PLATE LXXX.

This plate presents representations of four beautiful pendants, selected out of the eighty-eight which are affixed to the front of the stalls in the Chapter-house. The foliage and fruit have been gilded, and the mouldings adorned with gold and vivid colours.

Fig. A is adorned with three tier of the conventional-formed foliage and fruit of the *Herba Benedicta*, then fashionable, the bottom of the pendant being ornamented with a coiled dragon. It is placed

the fifty-first from the right hand of the entrance. Fig. **B** is adorned with three tiers of the five-lobed Maple. The under surface of the leaves is generally represented. It is the nineteenth pendant, reckoning as in the preceding figure. Fig. **C** is adorned with three tiers of the foliage of the Thorn, with the fruit and birds interspersed. It is the twenty-second in the preceding order. Fig. **D** is adorned with three tiers and a wreath of the foliage of the Ivy, with its fruit interspersed. It is the thirty-first in the preceding order.

Each pendant is about 6 in. in diameter, $7\frac{1}{4}$ in. long, and placed about 7 ft. 11 in. from the floor.

PLATE LXXXI.

This plate exhibits representations of two other capitals, selected for their foliage from the one hundred and ninety-six which adorn the stalls in the Chapter-house. Fig. **A** is adorned with two tiers of the fruit and foliage of the Thorn. The under surface of the leaves is represented: the capital is placed the eighty-first from the right hand of the entrance. Fig. **B** is adorned with two tiers of the foliage of the Ivy and some of its fruit. The under surface of the leaves is used, and the capital is placed the forty-seventh from the entrance, as before.

The dimensions, gilding and painting are as described in Plate LXXVIII.

PLATE LXXXII.

This plate contains the representations of four finials, selected from the two hundred and twenty-eight, which are placed above the gables, attached to the canopies of the stalls in the Chapter-house. Each finial, including the embracing mouldings, is about 1 ft. 5 in. in length, and is placed about 11 ft. $5\frac{1}{2}$ in. from the floor.

From two hundred and seven finials, adorned with the foliage of the Thorn, fig. **A** is selected, as exhibiting two double tiers of elegant, upright leaves, with flowers interspersed. Fig. **B** is selected from twenty-one finials adorned with the leaves of the Oak. It exhibits two tiers of elegantly-arranged and boldly-executed leaves and fruit. Fig. **C** is another selected finial from the large number adorned with the foliage of the Thorn. It is formed of two tiers of clustered, boldly-executed leaves, with the perfect fruit occasionally represented. Fig. **D** is another finial, selected from those adorned with the foliage of the Oak. It is formed of two tiers of boldly-executed leaves, turning downward, enriched with the addition of the perfect fruit, and presenting a great variation compared with fig. **B**.

The foliage of these finials has been covered with gold, much of which remains, and the ground has been painted with rich relieving colour.

PLATE LXXXIII.

This plate exhibits two examples from the four specimens of decorations, principally of the foliage of the Thorn, in the windows of the Chapter-house.

The example **A** is used in the first light from the right hand of the entrance to the Chapter-house: it consists principally of voluted branches, with leaves and fruit of the Thorn, enriching the spaces made by the geometrical forms of coloured glass bands or lead-forms. The border is adorned with the foliage of the Ivy, furnished with tendrils.

The example **B** is a more simple foliated specimen than the preceding. It is used in the twenty-seventh and twenty-ninth lights. In it are seen a few leaves of the Oak and a little of the fruit of the *Herba Benedicta*. The Maple leaf is used in the border. For further description, see Plate LXXIX.

PLATE LXXXIV.

This plate exhibits an elevational representation of the exterior cornice of the Chapter-house, with its ornamental foliage. The foliage in the upper cavetto is a running stem with leaves of the Ivy. The upper surface of the leaves is represented. The lower cavetto is charged with Thorn-leaves in bold bracket-form, which will be understood by the profile, which is produced from an accurate section or reverse, taken from the original. The cornice is about 68 ft. 8 in. from the ground.

PLATE LXXXV.

This plate contains two examples of the Ivy adornment as used in the windows of the Chapter-house. Example A is used in the thirty-first and thirty-fifth lights from the right hand of the entrance. It is a rich display of the stems, leaves and fruit of the Ivy, in voluted forms, intersecting the geometrical coloured glass bands and lead-forms. The border is adorned with a stem and leaves of the Maple.

Example B is a more simple specimen of adornment by the foliage and fruit of the Ivy. It is used in the twelfth and fourteenth lights from the entrance. In the border is placed, alternately, folded leaves of the Thorn and a golden eagle perching. This eagle thus placed, is probably a badge assumed by Edward III., on his receiving the power of vicar or deputy of the Emperor of Germany, as mentioned p. 96. For further description, see Plate LXXIX.

PLATE LXXXVI.

This plate contains representations of two other capitals, selected for their curious adornments from the numerous capitals in the Chapter-house. Fig. A is enriched with two tiers of the foliage of the Oak, with its fruit occasionally introduced, with squirrels and swine feeding upon it. It is placed the ninety-sixth from the entrance. Fig. B is adorned with two tiers of the leaves of the Vine, its stems and its fruit. By it the vintage is evidently implied, as two men are represented gathering the fruit. Some projecting portion is evidently lost from this capital, as the place to which it had been attached is distinctly marked. The capital is placed the ninety-seventh from the entrance. For decorations and dimensions, refer to Plate LXXVIII.

PLATE LXXXVII.

This plate exhibits another selection of four, from the variety of eighty-eight pendants in the Chapter-house. Fig. A is an elegant arrangement of the leaves of the Oak in three tiers, displaying both the upper and under surface of the leaves and the fruit in varied forms and positions. It is placed the thirty-second from the entrance. Fig. B is adorned with three tiers of beautiful sculpture. The two upper tiers are formed of the under surface of the leaves of the Vine and its fruit; the lower tier, of the fruit and of the heads of reptiles, one of which is broken. It is placed the fifty-fourth from the entrance. Fig. C is a beautiful display of the under surface of the leaves of the Crowfoot and its flowers arranged in three tiers. It is placed the seventeenth from the entrance. Fig. D is adorned with three tiers of the leaves of the Strawberry and its flowers. The leaves are placed alternately with the upper and lower surface. This elegant pendant is placed the twenty-eighth from the entrance. For further particulars, see Plate LXXX.

PLATE LXXXVIII.

This plate exhibits two other representations of the stained glass in the lights of the windows of the Chapter-house, selected from the ten varied specimens of the Oak adornment. The example

A is used in the second light from the right hand of the entrance : it is decorated chiefly with the foliage of the Oak and its fruit, giving an agreeable enrichment to the geometrically formed figures. The border is adorned with the stem and leaves of the Thorn.

The example B is used in the eleventh and fifteenth lights from the entrance. This specimen is the Oak again displayed with its branches, leaves and fruit in voluted and tortuous directions, and forms a richer pattern than the one preceding. Occasionally there is added the fruit of either the Ivy or Herba Benedicta, which adds much to its richness. In the centre of the compartment is the representation of the full face of a lion, face blue, mane partly yellow and partly green. This full face of a lion was a national badge at the period when the lights were designed, and may be either for the kingdom of Leon or for England. The border is decorated with the leaves and fruit of the Ivy. For further particulars, see description of Plate LXXIX.

PLATE LXXXIX.

This plate exhibits the representations of two heads. The regal crown implies one to be a king, the other is probably a noble. These heads are selected out of the large variety affixed as corbels to the gables above the stalls in the Chapter-house. Originally the number was one hundred and eighty-six, but now several are wanting. Among the representations, are forms and features, clearly showing that not only the various ranks of human society have been studied and copied, but that the artists have in idea ascended to heaven, and descended to the infernal regions, for variety of design. The heads are generally about 4 in. in height, are executed in stone, and have been painted in natural colours, with the hair, crowns, and other ornaments gilded. The heads are placed about 8 ft. 10 in. from the floor.

PLATE XC.

This plate contains representations of two other capitals, selected for their rich adornment from the numerous capitals in the Chapter-house. Fig. A is enriched chiefly with two tiers of the Crowfoot, with its flowers placed between, and it seems to be the only capital with the foliage of the Crowfoot in the Chapter-house. The under surface of the leaves is sculptured : it is placed the eighty-sixth from the entrance. Fig. B is enriched with two tiers of the leaves of the Vine, with occasional clusters of its fruit. It is placed the fifty-ninth from the entrance. For decorations and dimensions, see description of Plate LXXVIII.

PLATE XCI.

This plate exhibits representations of four beautiful pendants, selected out of the eighty-eight in the Chapter-house. Fig. A is only a fragment of a pendant ; and this is to be much regretted, as it is a truly beautiful specimen, and the only one to be found of the Hop and its budding fruit. It is placed the forty-eighth from the entrance. Fig. B is adorned with three tiers of sculpture. The two upper tiers being the foliage, buds, and flowers of the Rose. The lower tier is formed principally of the watchful cock : it is placed the eighty-seventh from the entrance, and above what was probably one of the apparitor's stalls. The foliage on this pendant is unique in the Chapter-house. Fig. C is enriched with three tiers of the foliage of the five-lobed Maple, with the upper and under surfaces of the leaf placed alternately. Among the leaves are represented the fruit probably of the Ivy : it is placed the first from the entrance. Fig. D is enriched principally with three tiers of the leaves of the Strawberry ; some of the leaves being represented with the upper, and some with the under surface : the fruit is occasionally added, is boldly sculptured, and adds much to the richness of the pendant. It is placed the thirty-fourth from the entrance. For further particulars, see description of Plate LXXX.

This and plates LXXX. and LXXXVII., by the variety of foliage represented on them, assist materially in illustrating the fact, that the ecclesiastical carvers studied nature, and allowed it to guide them in all their designs of foliage, as stated in page 30.

PLATE XCII.

This plate exhibits two other representations of the stained glass in the lights of the windows of the Chapter-house, and are the only patterns of the Hop used. The example A is used in the eighteenth light from the right hand of the entrance. It is much enriched with the serrated leaves of the Hop, and perhaps the fruit of the *Herba Benedicta*, voluting among the geometrical figures of glass bands and lead-forms. The border is adorned with castles and fleurs-de-lis, in allusion to the descent of Edward II. and III., or their alliance to the kingdoms of Castile and France, as related in page 95.

The example B is used in the sixth and tenth lights from the entrance. It is more simple in its adornments than example A. The fruit attached to the foliage of the Hop is not its own, but the fruit of the *Herba Benedicta*. The border is adorned by a stalk of the Ivy with its leaves. For further particulars, see description of Plate LXXIX.

PLATE XCIII.

This plate exhibits two other representations of heads or bustos, selected from those which adorn the gables of the stalls in the Chapter-house. Fig. A represents, it is supposed, a female demon, tearing her face and grinning at the assembled multitude. Fig B no doubt is intended for the great male demon; his goat's horns are broken, yet sufficient remains to add to the characteristic features of his Satanic majesty. Fig. A is about $3\frac{1}{2}$ in. and fig. B $4\frac{1}{2}$ in. in height, and both are placed about 8 ft. 10 in. from the floor. For further particulars, see description of Plate LXXXIX.

PLATE XCIV.

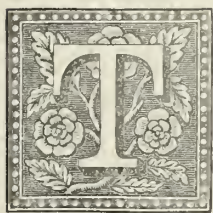
This plate exhibits an elevational representation of the cornice on the exterior of the vestibule to the Chapter-house. The foliage is formed of clustered conventional-formed leaves of the *Herba Benedicta*. The profile is produced from a reverse taken of the original cornice. It is placed about 60 ft. 4 in. from the sole of the ashlar wall.

CHAPTER V.

STATE OF THE CHURCH FROM THE ACCESSION OF ARCHBISHOP JOHN LE ROMAIN, A.D. 1286, TO THE EIGHTH YEAR OF THE TRANSLATION OF ARCHBISHOP THORESBY, A.D. 1360.

SECT. I.

COMMENCEMENT OF THE PRESENT NAVE.—RECENT DISCOVERY OF THE NAVE OF THE NORMAN CHURCH.—ARCHBISHOP ZOUC'H'S CHANTRY-CHAPEL.—COMPLETION OF THE NAVE.



THE south and north transepts being finished, and the building of the Chapter-house begun, in the style peculiar to their respective periods, the Norman nave would not only be discordant in appearance, but also disproportionate in size; so that if it had not been reduced by the effects of time and accident to a state of "pravity and deformity,"¹ it must have been desirable, if not necessary, to remove it, and to erect another in its place, of more suitable character and dimensions.

The existence of a nave to the church prior to the present nave, is established by indisputable testimony: and the discovery of the crypt of the ancient Norman Church, as detailed in an early part of this work, naturally led to the conjecture that if an opportunity were afforded, remains of the nave of that Church might yet be traced westward of the present choir.² Such an opportunity has, unhappily, been furnished by the deplorable calamity which laid the greater part of the nave of the Cathedral in ruins on the 20th May, A.D. 1840.

The fire which then destroyed the interior of the South Bell Tower, the roof and the whole of the beautiful ceiling of the present nave, its ribs, knots, and bosses, caused such injury to the floor by the falling of the ponderous burning timbers, that the author did not hesitate to request permission of the Rev. W. V. Harcourt, the Canon in Residence, to search, with Mr. Dent, the superintendent of the restoration-works, in one or two of the injured portions of the floor, for remains of the Norman nave. The request was most readily granted.

Having consulted Mr. Torre's plan of the old pavement of the church, in order that the violation of any ancient grave might be avoided, it was determined that a search should be made transversely in the south aisle of the nave opposite to the east jamb of the centre window.

On taking up one injured square of the pavement, it was found to be composed of slabs of Huddleston stone, about 4 in. in thickness, and slabs of black marble, several of which were from the old grave-stones, placed upon an even layer of bricks and mortar, passing over dry drains, formed of two bricks.

At the depth of about 4 ft. 9 in. below the surface of the floor, were found, covered with masons' chippings and dust, remains of the inner face of the south-side wall of the ancient nave, consisting of only two courses of ground-walled ashlar, 1 ft. 3 in. in height, with the backing and mortar very loose. The inner face was about 9 ft. 10 in. from the base of the ashlar wall of the present nave. The wall

¹ Torre's MSS. p. 4.

² See above, p. 9.

was about 6 ft. thick, similar in this respect to the Norman ground wall of the choir. It seemed to have been placed upon piles and clay. The stones were similar in character to those used in the ground wall of the Norman choir.

A further search was made within the bay of the Bell Tower, which had been destroyed by the fire; but here not a vestige of the wall of the old structure could be found; nor was any satisfactory evidence obtained as to the precise level of the floor of the Norman nave: it seemed however, from the seams of masons' dust, to have been, not as before conjectured (see p. 9), of nearly the same level as the present nave, but about 4 ft. lower; thus affording additional proof that the entrance to the old choir was by an ascent of several steps. Although this investigation was necessarily very limited, the result has been so far satisfactory, as clearly to show that the Norman or old nave was not so long as the present nave, nor so wide by about 20 ft.; while it exceeded the width of the Norman choir by about 11 ft. 6 in.

The honour of beginning the erection of a new nave is attributed to John, called, after his father, le Romain, or, the Roman, a canon of the church, who succeeded to Archbishop Wykewane. He was elected to the See on the morrow of the feast of the apostles St. Simon and St. Jude, (October 29th,) A. D. 1285; and on the 4th of the Ides of February (February 10th), was consecrated in the court of Rome; and on the feast of the Holy Trinity next ensuing, on the 5th of the Ides of June (June 9th), A. D. 1286, was enthroned at York.¹ This venerable prelate is said by Stubbs to have excelled all the archbishops who preceded or followed him, in magnificence, liberality, and unabating zeal for the honour of the church over which he presided.

The commencement and progress of the new nave cannot be traced by any particular evidence from the registers of the church: but from general statements in several registered documents, some important information relating to its advancement may be obtained. It may have been with a view to this great work, that on the very eve of its commencement, in a general convocation held on the morrow of St. Blaise, March 4th, 1291, a tax of one-seventh of all prebends was imposed, for the wants of the church, to be levied by the chamberlain of the church, out of the prebends both of the resident and non-resident prebendaries.² This was in the sixth year of the pontificate of John le Romain.

"In the same year," says Stubbs, to whose testimony alone we can refer, "in the year of our Lord 1291, on the 8th of the Ides of April (April 6th), being the Friday next after the Sunday (Midlent Sunday) on which 'Lætare Jerusalem,' Rejoice O Jerusalem, was chanted, the foundation of the great nave of the church of St. Peter at York was begun, on the south side towards the east, there being present the Archbishop John, Henry de Newerk, dean of the said church, Peter de Ros, precentor, and other canons of that church then in residence. In laying the foundation of which work, the said Archbishop having invoked the grace of the Holy Spirit, most devoutly, with his own hands, placed the first stone."³

Although the new nave was thus begun, it is highly probable that the old nave was still suffered to remain. The removal of it was not necessary, since the foundation of the new work was on the outside of the old; and the visits to St. William's tomb and other uses of the nave seem to have been continued without any serious interruption.

Donations and grants, in aid of the rising fabric, now became very common: among the latter was

¹ *Statuta Eccles. Cathed. Ebor. fol. 24 b.*

² *Regist. X a. or Acta Capitularia, 1290—1364, fol. 5.*

³ *Act. Pontif. Ebor.*

the following, in addition to the grant of free road formerly made, by Robert le Vavasour,¹ for the passage of stone from St. Peter's quarry.

“Letter of Lord Robert de Percy concerning the free use of Land and Water on the banks of the River Wharf.

“Robert de Percy, Lord of Boulton, to all his bailifs, servants and officers, greeting. Know ye that I have granted to the most Reverend Father in Christ, the Lord John, by the grace of God Archbishop of York, primate of England, that the mariners loading or carrying stone in their vessels from Tadcaster to York for the fabric of the church of St. Peter, shall have free passage, without let or hindrance from me or my people, both by land and by water. Desiring and enjoining unto you, that ye offer them no disturbance, nor permit the same to be offered them by others, whereby they should not have free passage as aforesaid. I also will and grant, that so often as the said mariners shall have occasion, for themselves or their stone for the said fabric, to use my land, so long as it shall remain my land, in my ings and other lands upon the Wharf, both for laying down the stone and for hauling the vessels, whether empty or laden with stone, they may do the same freely in my said ings and lands for the use of the said fabric, without any let or hindrance whatsoever from me or my people. In witness whereof my seal is appended to these presents. Given at York, &c.”

Drake, to his brief notice of this grant, adds, “also his wood at Boulton for roofing the new building:”² but for this addition he gives no authority. This grant certainly does not imply that Robert de Percy gave the wood, nor has the author of the present work found any document that will support the assertion of Drake. It appears to rest solely upon tradition, for which the author has before endeavoured to account, (see p. 50,) and several recorded facts, given in the course of these pages, will, he thinks, clearly show that the various archbishops have been generally the givers of the timber for the use of the fabric.³

Several new altars and chantries having been established in the fabric, and it being probable that several more would be erected, as the state of the edifice would allow of permanent situations, the chapter deemed it not only advantageous to the honour and the glory of God and his church, but highly necessary for the service of the church, that permanent regulations should at this time be made for the welfare of such chantries. Accordingly, on the 5th of October, A. D. 1291, the following statutes were decreed in convocation:—

¹ See p. 46.

² *Mon. Ang. vol. vi. p. iii. page 1198*, Edit. Lond. 1830, from a record, in the possession of the Dean and Chapter, not now to be found. Although this grant is given without the date, which is much to be regretted, yet in the British Museum there is a deed, marked xii. 31, by Robert de Percy, Lord of Boulton in the Aynesty, confirming to Gilbert de Luda, of the City of York, his manor of Scoresby, dated on the day before the feast of the Nativity of St. John the Baptist, A. D. 1276: also, in Archbishop Romain's Reg., fol. 19, there is entered in the year 1290, a commission to the archdeacon of Nottingham, to decide all causes whatever, which should arise between Master H. Sampson, vicar of Birbyn, and Lord Robert de Percy, concerning certain sums of money and the execution of a sentence pronounced by certain arbitrators, with all things appertaining to the said causes or executions, dated at York, the 4th of the Ides of December: and as the grant of free use of land and water is made to an Archbishop John, and as there does not appear to have been another Robert de Percy, Lord of Boulton, the author is induced to assign the grant to the days of Archbishop John le Romain, and to the commencement of the navc. 2 Eboracum, p. 484.

³ Dr. Whitaker in his edition of Thoresby's *Ducatus Leodiensis*, p. 239, speaking of this and of the Charter granted by Robert le Vavasour, (see above, p. 46,) observes, “Notwithstanding the tradition and the images of Vavasour and Percy at the west end of York Minster, their giving the stone and timber to the building of that Church I think may be called in question; since we have two Charters in the 3rd vol. of the *Monasticon*, p. 162, 163, whereby it appears, that Robert Vavasour and Robert Percy only granted freedom of carriage for stone through their lands to that Church. By another Charter in the *Monasticon Anglicanum*, 3rd vol. p. 564, Henricus de Percy is mentioned to have given to St. Peter's in York, ‘Lapides quantis pro dicta fabrica opus esset sumendos.’”

“ That they who are called parsons, within our church, who at least have an altar, and the same shall be done with respect to any person having his own altar, and others holding altars, do present their letters by which they are obliged to perform the office for the dead, before the Dean and Chapter, and that these letters be registered in a book for a perpetual remembrance of the thing; and that each of the said persons every year on the feast of St. Martin shall offer themselves to the Chapter to make oath, although it may not be required of them, that to the best of their ability they have faithfully executed the will of the deceased for whom they have been deputed to celebrate, as set forth in their wills, and if they have up to this time neglected this duty in any point, humbly to confess their errors before the Dean and Chapter that they may receive penance according to their misdeeds.

“ Moreover, that they provide, that at the altars which they serve there be fit and decent vestments, ornaments, lights and other things: also that all who celebrate in our church at any of the altars, be obliged to be present at matins, mass and the other hours, on Feasts of Nine Lessons, and on the other greater feasts.”¹

To advance the fabric of the Church, it was ordained this year, that the fabric should henceforth receive from the Chamberlain’s fund a Residentiary’s portion of the common income, thus :—

“ A.D. 1291. St. Peter’s part of the Residentiaries’ dividends.

“ It is provided by the statutes of Residences, that St. Peter shall have his part of the common dividends of the said church, viz. such a portion to be laid up in the Treasury of the same, as shall equalize the extent of the common portion of one canon Residentiary; and in case there happens to be no Residentiary at all in the said church, then the whole community of the same shall be totally applyed to the Treasury of St. Peter, and faithfully there repositied for the use of the said church, to serve the same as necessity shall require.”²

To increase the honour of the Cathedral Church, and to augment the fame of St. William, the following indulgence was obtained in the next year from Pope Nicholas :—

“ Nicholas the bishop, servant of the servants of God, to all the faithful of Christ who shall see these presents, health and apostolical benediction.

“ The glory of eternal life wherewith the wonderful bounty of the Creator of all crowneth the host of the heavenly citizens, must be obtained by those who have been redeemed by the price of the blood shed from the precious body of the Redeemer, by the virtue of merits. Among those merits, *that* is acknowledged to be a very distinguished one, that the majesty of the Most High be praised everywhere, but especially in the Churches of the Saints. Desirous, therefore, that the Cathedral Church of York be duly honoured, We, trusting in the mercy of Almighty God, and the authority of his blessed apostles Peter and Paul, do mercifully relax, in favour of all, being truly penitent, and having confessed their sins, who shall devoutly visit the said Church, annually, on the feast of St. William, whose body is said to repose in the said Church, and for eight days next following the feast day, one year and forty days of the penances enjoined to them. Given at Civita Vecchia, the 5th of the Ides of August, in the fourth year of our Pontificate.

“ This afore-written indulgence Master Stephen Mauley, Archdeacon of Cleveland, obtained to the praise and honour of God and St. William.”³

On the 28th of August, A.D. 1292, the following license was granted to Henry de Milford, to found an altar in the Church of the blessed Peter of York :—

“ Ordination of the Altar of St. Edward the King.

“ To all the faithful in Christ to whom these presents shall come, Henry de Milford, health in the Lord: I have received letters from our Lord the King, his grace, in these words :—Edward by the grace of God, King of England,

¹ Regist. X a. fol. 4.

² Torre’s MSS. York Minster, fol. 17, from Regist. G m. fol. 38, which is now lost.

³ Dodsworth’s Collection in Bodl. Libr. cxxv. f. 140. “ Out of a table in the revestry of the Cathedral Church of York.”

Lord of Ireland, and Duke of Aquitaine, to all to whom these present letters shall come, greeting. Although by the Common Council of our realm we have provided, that it shall not be lawful for any religious men or others to enter on the fee of any man so that it should fall into mortmain without our license, and that of the head Lord under whom that possession is immediately held, yet being desirous to confer an especial favour on our well-beloved Henry de Milford, we have given him license, as far as in us lies, that he be enabled to give and assign two messuages with their appurtenances in York, to our beloved in Christ, the succentor of the vicars of the Church of the blessed Peter of York, for the sustentation of two chaplains to celebrate mass every year in the said Church for the soul of William de Langton, to be had and held by the said succentor and his successors for ever; and in like manner by the tenor of these presents, we grant especial license to the said succentor, that he may receive the said messuages from the aforesaid Henry. Being unwilling that the said Henry or his heirs, or the aforesaid succentor or his successors, by reason of the aforesaid statute, be thence by us or our heirs troubled in any matter, or be burthened by others for the time being chief lords of that fee, with the services thence due and customary.

“In witness whereof, we have caused these our Letters to be made patent; Witness myself at Pykering, the twenty-eighth day of August, in the twentieth year of our reign.”¹

In virtue of this special grant, Henry de Milford proceeded to make a perpetual endowment, in the following terms:—

“Having received the aforesaid royal license. I Henry de Milford have given, granted, and by this present charter impressed with my seal, have confirmed to God, and the Altar of St. Edward, King and Confessor in the greater Church of St. Peter of York, and to Richard the succentor of the vicars of the said Church, two messuages with their appurtenances in York, one of which I purchased from John de Parys in Petergate, and the other from Robert Frend, at the Bar of Munkgate, to be had and held by the said succentor and his successors, for the support of two chaplains to celebrate mass at the said Altar for the soul of William de Langton,² late Dean of the said Church, my Lord; of whom let one, by the aforesaid succentor and his successors, and their co-vicars choral, out of the number of the said vicars, within eight days from the time when the said altar shall have happened to become vacant, be chosen as a fit person to be presented to the Dean and Chapter, saving the perpetual presbyters now there celebrating, chosen by me for the present time. But when he shall have been elected and instituted to the said altar, let him, as often as it shall please him, take to himself whomsoever he pleases out of the said vicars, who shall continually celebrate thereat with him; and at his institution let him take oath that he will faithfully minister at the said altar, and sustain the houses and their liberties according to his ability. But if the said succentor and vicars shall not, within eight days, choose a presbyter for the aforesaid altar, then let the Dean and Chapter of the aforesaid Church bestow it, for that turn, upon any one of the aforesaid vicars as before provided. The following being witnesses, Henry de Newerk, Dean, Peter de Ros, Precentor, &c., &c.

“Given at York, on the feast of St. Matthew the Apostle and Evangelist, A.D. 1292.”³

Archbishop John le Romain had scarcely seen the structure of the new nave in favourable progress, when death withdrew him from his earthly cares. He died at Burton, near Beverley, on Passion

¹ Regist. X a. fol. 14.

² William de Langton, Dean of York, died on the feast of St. Swithin, 1279, and was buried near the old clock-house at the south end of the south transept; his monument was a table one, supported by four short pillars, all of marble, and decorated with his full length effigy, and an inscription made of brass and gilded, but it is supposed to have been destroyed during the civil war; yet the table slab, with the vacant deeply-cut inscription on the edges, was preserved as the oldest in the Church, upon the tomb of Archbishop Rotherham, in the eastern portion of the choir, until the fatal fire of 1829, when it was broken into several pieces; the whole is now totally lost. The inscription is preserved in Drake, fol. 494.

³ Ibid.

Sunday, the 5th of the Ides of March (March 11), 1295—having held the archbishopric ten years, one month, and almost one day.¹ He was interred in the Cathedral; but in what part of it is not known.

To him succeeded Henry de Newerk, dean of the church. He was elected on the Nones of May (May 7), A.D. 1296; and having, by his proctors, obtained sanction to his election and promotion from the Court of Rome, was consecrated on the 7th of the Calends of July (June 25), 1298, by Anthony Beck, Bishop of Durham.² In the mean time, that the fabric might not suffer from the delay of the consecration of the Archbishop, the Canons of the Church assembled in convocation, and imposed the following tax:—

“ *Mem.* That on the Tuesday next before the feast of the nativity of St. John the Baptist, A.D. 1296, there was held a general convocation of the Canons; on which day, among the Canons themselves, being in Chapter, there were imposed, for the necessities of the Church, two-sevenths of the prebends and dignities, to be raised during two years, whereof the first seventh shall be paid on the feast of St. Martin next ensuing, and the second seventh on the feast of St. Martin in the next year.”³

Still further to assist the fabric, probably in 1298, the following petition was presented in the Court, by Master Roger de Mar, Succentor to Lord Francis the Cardinal, whom the Pope had appointed Dean.

“ Whereas the nave of our Church of York has been a long time prostrate, on which account it is necessary to rebuild a new Church of costly workmanship, and the Church has no means for doing this, therefore, let a tenth and a third be demanded from the non-residents for the space of three years, or some other quota as ye shall see to be more expedient and more readily obtained.”⁴

Archbishop Newerk, having held the See one year, seven months, and three days, from the time of his consecration, died,⁵ and was buried near his predecessor. He does not appear personally to have contributed to the advancement of the fabric, either by an indulgence, or any other recorded act.

To Archbishop Newerk succeeded Thomas de Corbrige, or Corbridge, formerly Chancellor of the Church. On the day before the feast of St. Martin, the day before the Ides of November (Nov. 12), in the year 1299, he was elected to the archbishopric, and consecrated in the Court of Rome, on the third of the Calends of March (February 27) in the same year.⁶

This Archbishop, on the Nones of June (June 5), A.D. 1300, issued from Scoreby an address, and an indulgence of forty days' relaxation of penance, for the benefit of the fabric of the Church of St. Wilfred, at Ripon. In the address, he desires that the business to which it relates be taken into consideration in the next Chapter, to be held, &c., “ before all other business, except the business of the fabric of our Church of York.” He also gave the same injunction in a brief and indulgence which he issued from Wilton, on the tenth of the Calends of September (August 23), in the same year, for the benefit of the religious brethren of the order of Holy Trinity, at the house of St. Robert de Knaresborough; and he repeated the same in an indulgence of relaxation which he issued from Cawood on the 5th of the Ides of October (October 11), 1303.⁷

¹ *Statuta Eccles. Cathed. Ebor. fol. 30 a.*

⁴ *Regist. Sede Vacante, Prerog.-Court, fol. 25.*

⁶ *Statuta Eccles. Cathed. Ebor. fol. 38.*

² *Ibid. fol. 38.*

⁵ *Statuta Eccles. Cathed. Ebor. fol. 35.*

⁷ *Regist. Corbrige, fol. 5, et 17 b.*

³ *Regist. X a. fol. 8, 6.*

On the 15th of the Calends of April (March 18), in the year 1302, the Dean and Chapter of York recorded an acknowledgment of the liberality of Sir William le Vavasour, Knight, in having given stone from his quarry in Thevesdale, for the repair of the houses in which the Precentor of the Church lived. See p. 48.

On the Monday next after the feast of St. Dunstan, A.D. 1304, Richard de Taunton, clerk, founded a chantry at the altar of St. John of Beverley.¹ The following is part of the ordination :—

“To all the sons of holy mother Church, who shall see or hear this charter; Richard de Taunton, clerk, health in the Lord.

“Know ye, that I, for the increase of Divine worship, and the health of my own soul, have given, granted, and by this, my present charter, have confirmed and surrendered all claim for myself, and my heirs for ever, to God, and the altar of the blessed John, of Beverley, in the Cathedral Church of the blessed Peter, at York, one messuage, with its appurtenances, in York, for the perpetual sustentation of Nicholas de Erghes, chaplain, and his successors, celebrating mass for ever, at the said altar, for my soul, and for the souls of the venerable Master John de Craucumb, of Richard and Joan, my father and mother, my parents, friends, and benefactors, and of all the faithful departed,” &c. &c.²

The Archbishop, probably conceiving that the building of the new nave was not sufficiently encouraged, endeavoured to excite the zeal and piety of the public, by the following address and partial relaxation from penance, enjoined :—

“Indulgence for the fabric of the Church of St. Peter, of York.

“Thomas, by the grace of God, Archbishop of York, Primate of England, to our venerable brethren in Christ, our fellow Bishops, and to our beloved sons in Christ, all Abbots, Priors, Deans, Provosts, Archdeacons and their Officials, Rural Deans, Rectors, Vicars, Parochial Chaplains and Clerks, celebrating mass, in Chapels, throughout the City, Diocese, and province of York,—whether established in places exempt, or non-exempt,—health, grace, and benediction.

“Whereas to build a Church to God, or to repair it when imperfect, wherein the living sacrifice of Christ is continually offered, for the salvation of the people, is esteemed a most excellent work among works of charity; and whereas our Metropolitan Church of St. Peter, of York, is at present so destroyed and ruined, and a structure so noble has been begun, that we are anxiously desirous that it should be happily completed, for which purpose the aid of the faithful will be especially seasonable; whereunto we beseech, admonish, and in God most earnestly exhort you all, and each of you, strongly enjoining you, not less for the forgiveness of your sins, than in virtue of holy obedience, that as often as the procurators and messengers of our Church of the blessed Peter, aforesaid, shall come to you, in order to ask the contributions of the faithful, you, at your next Chapter to be held, after inspection of these presents, and also in the Churches and Chapels subject to you, all other business, councils, and indulgences, whatsoever, in the meanwhile ceasing, and being set aside, until this business of our Church, aforesaid, shall have been fully disposed of, kindly, and without any hindrance whatsoever, do receive them. And that you kindly persuade

¹ The altar of St. John of Beverley was erected against the south door of the Cathedral. Regist. X a. fol. 39; or else against the south-west side of the north-west Lanthorne pillar. Torre's MSS. fol. 1431. It may possibly have been at both stations, at different times, as the state of the fabric might allow.

² Regist. T b. or *Lib. Domesday Eccl. Ebor.* fol. 70 a. 148 a. Among the witnesses to this Charter, are, John Apothecar, Mayor of the city of York, Andrew de Bolyngbrok, and Robert de Waltonn, Bailiffs, of the said city. The date of the Charter is clearly expressed; but it is observable that it does not correspond with the list of Mayors and Bailiffs given by Drake. According to that list (*Ebor.* p. 360), John le Espicer was, in 1304, serving his fourth Mayoralty, but Andrew de Bolyngbrok and Robert de Waltonn were not then Bailiffs. They held that office in 1302, when John le Espicer was in his second Mayoralty.

your parishioners and subjects, in consideration of God and of us, to bestow, of the goods bestowed on them by God, large charitable aids for the foundation, repair, and support of the fabric of our aforesaid Church, by which they may deserve an eternal reward, acceptable before God. And,

“We, through the mercy of Almighty God, and the merits of the glorious Virgin, his mother, &c., do mercifully grant a relaxation of forty days, of the penance enjoined them, to all who, agreeably to our above exhortation, shall have relieved the wants of the aforesaid Church, and out of their goods bestowed on them by God, shall have stretched forth a helping hand to the fabric of the said Church.

“We ratify and confirm the indulgences granted for this purpose, by our venerable brethren, our Catholic fellow-Bishops. And whatsoever shall have been collected by any persons, in the name of our aforesaid Church, ye shall cause to be delivered, without any diminution, or keeping any thing back, to the said procurators and messengers. These presents being to remain in force, untill we shall think fit to recall the same.

“Given at York, the 3rd of the Ides of June (June 11th), in the year of grace 1304, and of our Pontificate the fifth.”¹

The Archbishop having appointed to the office of Sacristan to the chapel of Holy Mary and all the Angels, adjoining the Cathedral, Gilbert Segrave, afterwards Bishop of London, in preference to John Bush, whom the King had recommended, the King was so provoked that he took from the archbishopric three manors called baronies, and detained them as long as the Archbishop lived. He died at Lanham, in Nottinghamshire, on the 10th of the Calends of October (September 22), 1303, and on the fourth day following, is said to have been buried at Southwell. He held the archbishopric three years, seven months, and ten days.²

To Archbishop Corbrigge succeeded William de Grenefeld, Canon of the Church, and Chancellor of the King. He was elected on the Friday next before the feast of St. Nicholas, on the day before the Nones of December (December 4), 1303, and was consecrated in the Court of Rome, at Lyons, on the 3rd of the Calends of February (January 30), 1305, by Pope Clement V.³

It is probable, that not long after the induction of the Archbishop to his See, the state of the fabric of the church induced him to issue the following address and relaxation from penance enjoined in aid of the new nave :—

“Indulgence for the Fabric of St. Peter, York.

“William, by Divine permission, Archbishop of York, &c., to our venerable brethren our fellow-Bishops, and to our beloved sons, the Abbots, Priors, Colleges, Archdeacons, Officials, Rural Deans, Rectors, Vicars, parochial

¹ Corbrigge, Regist. fol. 74 a. ² *Statuta Eccles. Cathed. Ebor.* fol. 38. Ibid. fol. 42. et. Cott. MSS. Vitellius, A ii. fol. 104.

³ Drake tells us, (*Ebor.* p. 431,) that “William de Grenefeld, after his election, travelled to Rome, for approbation : here he was obliged to dance attendance two years, and it cost him 9500 marks, in presents only, before the Pope, Clement V., thought fit to confirm him ; which was at last performed, January 30, 1305.” Neither Drake, nor Godwin, whom Drake appears to have followed, has given any authority for this extraordinary assertion. Supposing an interval of two years between the death of Archbishop Corbridge, and the consecration of Archbishop Grenefeld, it is well known that the See of Rome was vacant during nearly eleven months of that interval ; namely, according to the most correct chronology, from the death of Benedict XI., July 7, 1304, to the election of Clement V., June 15, 1305. From authorities cited by Drake himself, it appears, that the assent of the king to the election of Grenefeld, was given December 24, in the 33rd year of Edward I., or A.D. 1304 ; and that the Archbishop elect received letters commendatory to the Pope, from the King, July 6, 1305. If then, he was confirmed in his See, by Clement V., January 30, 1305, according to the ecclesiastical commencement of the year, his attendance on the Court of Rome (at Lyons) could not have been longer than five or six months.

Presbyters, and those celebrating Divine service in Chapels, and to all other prelates (*i. e.* incumbents) of Churches whether exempt or non-exempt, established throughout the City, Diocese, and Province of York,—Health, in the embraces of the Saviour.

“ Among the works of pious devotion, we believe *that* to be grateful in the sight of the Most High which is generously applied to the foundation, support, and repair of Churches, which, as holy and healthful dwelling places upon earth, receive the faithful for prayer, and for obtaining through the faith of the holy sacrifice which is offered on the altar of the Lord for the salvation of believers, by the daily ministry of holy priests, the hoped-for pardon of sin from the appeased justice of God.

“ Whereas, therefore, our Metropolitan Church of the blessed Peter, at York, is at this time so destroyed and ruined, and a structure so noble has been begun, that we are desirous it should be happily completed, for which purpose the aid of the faithful will be especially seasonable; we anxiously beseech, admonish, and in the Lord earnestly exhort you all, and each of you, strictly enjoining you, not less for the remission of your sins, than in virtue of holy obedience, that as often as the procurator or messenger, namely, John of Lincoln, clerk, deputed by our Chapter of York, shall come unto you to ask the alms of the faithful for the erection of so costly a fabric, you, laying aside all other business in the meanwhile, until the aforesaid business of our Church shall have been despatched, without any hindrance, do receive him on this pious errand with kindly favour; and that you, by yourselves and others, do persuade your parishioners and subjects, in consideration of God and of us, both in holding your Chapters, and in your Churches and Chapels, when, and as often as you shall see it to be expedient, to bestow abundant charitable contributions towards the fabric of the afore-mentioned Church; and that you cause the same to be faithfully collected, and that whatsoever sums shall be collected in the name of the aforesaid Church by you, namely, the Archdeacons and their Officials, or the inferior prelates (incumbents) above mentioned, or others deputed by you, you shall, without any diminution or keeping back of any part thereof, pay over to the said procurator, under the penalty of the greater excommunication, of which the contraveners hereof may justly stand in fear.

“ And we, through the mercy of Almighty God, and the merits of the glorious Virgin, his Mother, of the blessed Apostles Peter and Paul, and also of the most holy Confessor William, the patrons of the said Church, and of all the Saints, do grant forty days, &c. to all your parishioners and others within this our diocese, &c., who, in pursuance of our exhortation, shall relieve the aforesaid Church, and out of the possessions bestowed upon them by Almighty God, shall lend a helping hand to the fabric of the said Church, or shall lead others to do the same.

“ In witness whereof, &c. our seal is appended to these presents, which are to continue in force until we shall think proper to revoke the same.—Given at Cawood, the 12th of the Calends of June (May 21), in the year of grace 1306, and of our Pontificate the first.”¹

The fame of St. William, which was of great importance to the prosperity of the Church, in which he was venerated as tutelar saint, was further increased, at this time, by the report of fresh miracles wrought at his tomb. It is recorded, that on the Wednesday in the holy week of Pentecost, of the year 1308, the tomb of this holy confessor, which was in the nave of the Church, again sweated forth a liquid oil (see above, p. 51). Also, the following cure of a paralytic is recorded, stated to have been effected at his tomb in the same year:—

“ We saw, likewise, another miracle performed (at the tomb of St. William), in the person of a certain paralytic, named William, a clerk of Weskeburgh, who had so long and grievously been smitten with palsy from the navel downwards, that he could not move his limbs, and had very little feeling in them. While he was watching the whole night preceding the feast of St. William, A.D. 1308, by the tomb of the saint, he gave way to a short slumber, just at daybreak, when, behold, an exceedingly

¹ Regist. Grenefeld, par. prim. fol. 1 a.

bright light, proceeding, as it appeared to him, from the tomb, filled all the place. Being affrighted, and thus aroused from sleep, he began to walk, being completely restored to health.”¹

This year, Archbishop Grenefeld appears as the first recorded special benefactor to the fabric of the Church, thus :—

“ Be it remembered that William,² Archbishop of York, Primate of England, in the year of our Lord 1308, contributed, out of his pure favour and devotion, to the fabric of the Church of St. Peter, of York, five hundred marks sterling, for which cause may the Most High be merciful to him now and hereafter.”³

On the last day of June, A.D. 1311, Archbishop Grenefeld recorded that the noble Sir William Vavasour, Knight, had liberally granted the use of his stone quarry in Thevesdale, for the works to be done at the Archbishop’s manors. See p. 49, where, by mistake, the name of Wykewane is given instead of Grenefeld.

In the course of the same year, the Archbishop again gave his pious assistance to the fabric of the Church, by ordering his Receiver to deliver to the Keeper of the fabric of the Church of York, one hundred marks, thus :—

“ William, &c., to our beloved son, William de Wyntringham, health, grace, and blessing.—Deliver to Mr. William de Langtofts, Keeper of the fabric of our Church of York, one hundred marks sterling, which we have promised and granted to our Chapter of York, for the fabric of the Church of York. Graciously farewell. Given at York the 12th of the Calends of September (August 21), in the 7th year of our Pontificate.”⁴

A.D. 1313. The Archbishop again directed his Receiver to deliver to the Keeper of the fabric of his Church of York, fifty marks, as his special grace, thus :—

“ William, &c., to our beloved son, Roger de Thornton, our Receiver at York, wealth, &c.—Deliver to the Keeper of the fabric of our Church of St. Peter, of York, fifty marks, which we have given to the said fabric, out of our special favour. Farewell. Given at Cawood, the 7th of the Calends of June (May 26,) in the 9th year of our Pontificate.”⁵

In the following year also, the Archbishop directed his Receiver to deliver to the Keeper of the fabric of the Church of York, fifty marks, thus :—

“ To our beloved son, Roger de Thornton, our Receiver at York, health, &c.—Deliver to the Keeper of the fabric of our Church of York, for the more speedy forwarding of the work during the present summer, fifty marks, in presence of the Canons now residing there, having made an indenture between yourself and the said Keeper concerning the deliverance of the said money. Farewell. Given at Shelford, the 28th day of May, in the 10th year of our Pontificate.”⁶

Archbishop Grenefeld having, by his earnest exhortations, recommended and enforced by his own liberal example, endeavoured to excite the zeal of the pious in promoting the great work of the rebuilding of the Nave of the Church, the venerable Archbishop departed this life December the 6th,

¹ Miracle the 35th, from Dodsworth’s Collection in Bodl. Libr. cxxv. fol. 132—142. “ Out of a table in the revestry of the Cathedral Church of York.”

² In the MS. the Archbishop is called William de Melton, but this is evidently a mistake, unless the year of the donation is erroneous.

³ Bib. Cott. Claudius, B iii. fol. 198.

⁴ Regist. Grenefeld, par. secund. fol. 186 b.

⁵ Regist. Grenefeld, par. secund. fol. 195 b.

⁶ Ibid. fol. 201 b.

1314, having held the archbishopric nine years, eleven months, and two days.¹ He was buried near the altar of St. Nicholas, in the east aisle of the north transept of the Cathedral.²

How far the state of the fabric of the Church was remembered in the Archbishop's will cannot be ascertained; but it is very probable it was not neglected, especially as he bequeathed a memorial for the shrine of St. William; it is thus recorded:—

“Be it remembered, that on the 7th of the Ides of January (January 7), A.D. 1315, was delivered a ring, which the Lord William de Grenefeld, late Archbishop of York, bequeathed to the Dean and Chapter for the Shrine of St. William.”³

About this time, the Earl of Cornwall gave a ring to the Church, to be worn by the Archbishops of York, which is thus recorded with the preceding:—

“Item, on the same day was a ring, which the Earl of Cornwall gave for ever to the Archbishop of York for the time being, delivered to William de Craven, sub-treasurer under the seal of the Dean.”⁴

On the death of Archbishop Grenefeld, William de Melton, Chancellor of the Church of York, succeeded to the See. He was recommended by King Edward II., and on the feast of St. Agnes, January the 21st, in the year 1315, was elected to the archbishopric, and consecrated in the Court of Rome, at Avignon, by Pope John XXII., on the 7th of the Calends of October (September 25), viz., on the Sunday next before the feast of St. Michael, A.D. 1317.⁵

The first recorded act of Archbishop de Melton, in aid of the fabric of the Church, is the exception given in a brief for the Church of Carlisle, which had been destroyed by fire, in an invasion of the Scots. The brief is dated Thorp, near York, on 6th of the Ides of November (November 8), 1318. With it the Archbishop grants certain indulgences to those who should contribute to the restoration of the Cathedral Church of Carlisle, and enjoins that the matter of the brief be attended to by all Chapters, &c., postponing all other matters, “except those concerning the fabric of the Churches of *York*, *Beverley*, *Southwell*, and *Ripon*.”⁶

The fame of St. William was again increased by the report of another miracle wrought at his tomb:—

“The following, likewise, must not be passed over in silence, namely, that in the year of grace 1319, on the night following the feast of the same glorious Confessor, William, there came to pass, that which we also saw with our own eyes, and attest with our tongues, namely; there came to York, at that time, a woman from the southern parts of England, from a town called Beccles, near Yarmouth, by name Alice, who for several years past had her hand and arm so palsied, that they had neither feeling nor voluntary motion. Who, having intently devoted herself to prayers and watchings, during that night, at the tomb of the saint, for the sake of recovering her health, at the break of the following day fell into a light slumber; on awaking from which, she wondered to find her hand and arm restored to their former soundness, to the praise and glory of God's name.”⁷

¹ *Statuta Eccles. Cathed. Ebor. fol. 42. et Cott. MSS. Vitellius, A ii. fol. 104.*

² It was behind this Archbishop's monument, that Martin hid himself, to accomplish the lamentable destruction of the choir, in 1829.

³ *Regist. X a. fol. 22 b.*

⁴ *Ibid.*

⁵ *Statuta Eccles. Cathed. Ebor. fol. 45. Cott. MSS. Vitellius, A ii. fol. 103 b.*

⁶ *Regist. Melton, fol. 459.*

⁷ The 36th recorded miracle, according to Dodsworth.

Archbishop Melton, imitating the example of his predecessors, endeavoured to arouse the attention and zeal of the faithful in his diocese, to the urgent wants of the fabric of the Cathedral Church of York, by a brief similar to that issued by Archbishop Grenfeld, and granting an indulgence of forty days of relaxation from penance enjoined. John de Bristoll was appointed the procurator. Dated at Huntington, near York, the 10th of the Calends of February (January 23), in the year of grace 1320.¹

At and from this period, bequests to the fabric of the Church are more commonly recorded: thus:—

“ John de Nassington, canon, by will dated — April, 1321, gave his body to be buried in the Church of the blessed Peter at York, at the altar of St. Nicholas, near the sepulchre of his late lord, Mr. John de Cranucube. He also bequeathed to the fabric of the Church of the blessed Peter of York, twenty marks.”²

On the 8th of the Ides of January (January 6), 1324, the Archbishop again sent forth a brief in behalf of the fabric, similar to that of 1320, and attached to it the same relaxation from penance enjoined, to all who should lend a helping hand to the fabric of the Church, or should induce others to do the same, to which William de Wynerthorpe, clerk, was appointed questor or procurator.³

On the 2nd of the Ides of February (February 12), in the same year, the Archbishop again issued the same brief for the fabric of the Church, and attached to it a similar relaxation from penance enjoined, appointing William de Waterthorp the procurator. To the brief, the Archbishop appended the following injunctions concerning all questors or gatherers of alms, or expounders of the benefits to be obtained by lending a helping hand to the fabric of the Church, except those persons who were lawfully commissioned:—

“ We enjoin, moreover, upon you (the prelates) all and singular, in virtue of your priestly obedience, and under pain of the greater excommunication, that ye admit not any questors (gatherers of alms, &c.) to expound the present business, except those whose names are contained in the schedule annexed to these presents. And that you permit not them, nor any one of them, to expound or to preach to the people false inventions, errors, or anything else which is extravagant; nor to exhibit pictured books, or false relies; nor for the deceiving and misleading of Catholics, to preach or expound anything else than what is contained in this brief, or in the said schedule, under the penalty above assigned.”⁴

The schedule mentioned in the preceding injunctions is not recorded with the brief, but it is probably appended to the following declaration, which seems to have been published by the priests, for the general information of the pious faithful:—

“ York (to wit).

“ It has been enjoined upon us priests by our superiors, in virtue of holy obedience, that we expound to our parishioners, plainly and openly, on every Sunday, and also on every holiday during the solemn celebration of mass, the indulgences granted to all the benefactors of the mother Church of York, namely, that on the feasts of the Purification, Annunciation, Assumption, and Nativity of the Blessed Virgin Mary, of St. Peter and St. Paul the Apostles, and of St. William (whose body resteth in the said Church), and also on the day of the anniversary of the dedication of the said Church, and also on the eight days immediately following the aforesaid festivals, they devoutly visit (the said Church) and honour it, and with pious devotion aid it, out of the good things bestowed on them by God, that by such pious donations of their alms upon earth they may make unto themselves an unfailing

¹ Regist. Melton, 76 b.

² Regist. B y. de Testamentis ab anno 1321 ad 1493.

³ Regist. Melton, fol. 83 b.

⁴ Ibid. fol. 518 b.

treasure in Heaven, and may be found to possess the plentiful indulgences and remissions of their sins, and of the penances enjoined upon them, granted on this account by the Pontiffs of the Holy Roman Church, and other Bishops, and here underwritten.

“ Namely, in the first place, to those who contribute to the fabric of the said Church, by John Archbishop of York” (is granted an indulgence of) “ forty days. Also, by Archbishop William, forty days. Also, all the Archbishops who have occupied the See from the first foundation of the said Church until the present time, each for himself hath granted forty days.

“ Also to those who visit and honour the Church of York on the aforesaid solemnities, by Pope Nicholas IV.” (is granted an indulgence of) “ one year and forty days. Also, by the same Pope Nicholas, one year and forty days. Also, by Pope Alexander, one hundred days. Also, by Pope Honorius, forty days. Also, by the Archbishop of Canterbury, twenty days. Also, by the Bishop of London, twenty days. Also, by the Bishop of Lincoln, thirty days. Also, by the Bishop of Rochester, ten days. Also, by the Bishop of Hereford, seven days. Also, by the two Archbishops and by eight Bishops, by each a separate indulgence of forty days. Also, from Ewardus, Legate of our Lord the Pope, forty days. Also, by the Lord Anthony, Bishop of Durham, forty days. Also, by those Bishops (eleven in number) who were present at the solemn translation of the relics of Saint William, forty days each.

“ Likewise, all benefactors of the said Church shall be partakers of all Masses, and of all other benefits which are daily taking place, or which shall take place for ever in the said holy Church, and in all other Churches and Chapels subject thereto throughout the diocese of York.

“ Also on all Sundays throughout the year, during solemn Mass, or before the distribution of the blessed bread, in whatsoever Church the whole people, on bended knees, shall pour forth to the Lord, the Lord’s prayer, with the salutation of the blessed Virgin Mary, for all their brethren and sisters, living and dead, who shall have contributed their alms, or shall have bequeathed any thing in their last will in aid of the fabric of the aforementioned Church. Also our lord, the Pope John, who now is, ratifieth and confirmeth all the above enumerated Indulgences.

“ This business, from the day of receiving (this Brief) to the day of returning it, in the visitation of the sick and the confessions of our parishioners, we must on no account omit, under the suitable penalty.

“ Names of the questors or procurators appointed by the said procuration.—John Stork, Andrew Stork, Robert de Duffeld, Alan Scriveyn, Richard de Altoftes, Ralph de Pokelington, Andrew de Cundale, Alan de Thornton, William de Cliff, John Lyne, William Pebles, John Pebles.”¹

The solemn Feast of Corpus Christi had not, previous to this period, been established in the Diocese of York, although it was ordered to be celebrated in a Synod held at Liege in the year 1264. Pope Urban IV., in 1264, fixed it on the Thursday after the octave of Whit Sunday, commanding it to be observed in the whole Church with a solemnity equal to the four great festivals of the year.² Hence Archbishop Melton became desirous of solemnly celebrating that Festival throughout the Diocese of York, and accordingly issued the following :—

“ Letter for the celebration of the new solemnity of Corpus Christi.

“ William, by divine permission, &c. to his beloved children, the Dean and Chapter of the Church of St. Peter, of York, health, grace and blessing. If Christ, the Son of Almighty God, magnifies his servants, adorns them with exalted honours, and makes them possessors of heavenly blessedness, that he may reward the worthy with suitable recompenses, and exalt by superior marks of dignity those whom the excellence of their virtues shall prove to be most worthy, rewarding their merits with a more plentiful retribution; so also, our venerable mother the Church, following his sacred footsteps, and led by his laudable example, although she ceaseth not to honour with anxious reverence, and to extol with sounding praises, all the blessed saints established in the heavenly kingdom; how much the more doth she not seek to exalt with the highest honours the wonderful and venerable Sacrament of the most blessed Body and Blood of our Lord Jesus Christ, who is the glory and crown of all the Saints.

¹ Regist. Melton, fol. 518 b.

² Butler’s Moveable Feasts, 8vo. 1774, p. 655.

“Hence it is that we, as an obedient Son, being desirous to obey the commands and admonitions of the Holy Apostolic Sec, and of the most holy Father in Christ, our Lord John XXII, by divine Providence Pope, do earnestly, as it behoves us, command you on sight of these presents, without interposing any difficulty or delay, properly to publish every where as it may be required, and publickly, devoutly and solemnly to celebrate the exalted and glorious festival of the most precious Sacrament of the Body and Blood of our Lord Jesus Christ, on the Thursday after the octave of Pentecost in each year, according to the use, form and effect of the constitution of the most holy Father of pious memory, Pope Urban the IV, lately published concerning this matter; and by our Lord Pope John XXII, as aforesaid, renewed, or approved and established throughout the whole Church; and that you cause the same carefully to be celebrated throughout all the Churches of your jurisdiction by your subjects with suitable devotion; and that you exhort your said subjects by your own mouths and by others with salutary admonitions, on the Sunday preceding the said Thursday, that they endeavour to prepare themselves by a true and pure confession, by abundant alms, by attentive and sedulous prayers, and other works of devotion and piety, that they may deserve to become partakers of this most precious Sacrament; and that they may be able, by the virtue of the same, to obtain an increase of grace.

“You will cause to be intimated to your aforesaid subjects the ten indulgences granted by the authority of the said constitution to the faithful of Christ, observing the said Feast or assisting devoutly at the Masses, or any of the Canonical Hours during the said Festival or within its octave; and concerning every thing which you shall think proper to be done in the premises, we desire to be informed before the feast of the Nativity of St. John the Baptist, by letters patent, &c.”¹

This letter from the Archbishop to the Dean and Chapter, probably was duly considered at a special convocation held on the 16th and 17th of August 1325, on which days Robert de Pykering, the Dean, and a large number of the Clergy, assembled, and after considering the arduous affairs and the statutes of the Church, made several decrees for the greater honour of God and the advantage of the Church; among which are the following:—

“That to the honour of God, the feast of Corpus Christi be solemnly kept with double office in Choir and in the Hall.

“Also: If a Canon holding a Prebend in the said Church shall have received the revenues thereof for three whole years, and afterwards shall make an exchange with another benefice in another Church, or quit the said Prebend in any other manner, he shall be bound to forfeit one choral cope or twenty marks in lieu thereof, and also his palfrey, or ten marks in lieu thereof,”² (for the use of the fabric).

On the 31st day of May, A. D. 1326, the Dean and Chapter made protestation that in the year 1325, the executors of the will of Master Robert de Pynchebek, formerly Canon of York, advanced the sum of two hundred and forty pounds sterling, for the support of the fabric, upon condition that the Dean and Chapter should establish and support for ever a chantry for the soul of the said Robert de Pynchebek. The agreement was confirmed and the act duly recorded at length; from which record the following is extracted:—

“The Altar of St. Edmund for Robert de Pynchebek.

“To all the faithful in Christ who shall inspect or hear these presents, Robert de Pykering, Dean, and the Chapter of the Church of St. Peter of York, greeting in the Lord our Saviour. Know ye that in the year of the Incarnation of our Lord, according to the reckoning and computation of the Church of England, 1325, on the 25th day of February, having first made a solemn convocation of our absent brethren, and all who could conveniently be present

¹ Regist. Alex. Newell, par. secund. fol. 23.

² Regist. X a. fol. 28.

appearing in our Chapter, for certain grave matters touching our Church and Chapter, amongst others a careful negotiation having been held with the executors of the will of Master Robert de Pynchebek, formerly Canon of the Church of York, and our co-brother, deceased, for the finding and establishing for ever a certain Chantry and an Obit in perpetuity; We, for the evident advantage of the said Church of York, by common will and consent, have ordained and agreed that the said executors shall cause to be constructed at their own costs and expenses, an Altar on the south side within the Church of York, near the tomb of St. William, at which masses may be daily and in perpetuity celebrated for the soul of Master Robert de Pynchebek and for the souls of Sir Alan de Thornton and Master Henry de Lestris, formerly Canons, of our Lord Pope Clement V, of pious memory, and of all the parents and other benefactors of the said Master Robert, and of all the faithful departed. For the perpetual support of which Chantry the said executors have paid to us into our hands for the fabric of the said Church of York, and for the increase of the rents appertaining to the common fund, two hundred and forty pounds sterling, which we acknowledge to have received for the aforesaid purpose by the tenor of these presents, and to have been converted to the benefit of the said Church.

“For the finding and sustaining of the said Chantry and Obit for ever we bind ourselves and our successors, all rents and proceeds belonging to the fabric of the said Church, namely, that one Priest-Vicar of the Choir be appointed by us and our successors to the aforesaid Chantry, who at the time of his admission, laying his hand on the Holy Gospels, shall take his bodily oath that he, &c. &c. . . . Also, that he shall there or elsewhere daily celebrate and say mass for the souls aforementioned; . . . which Vicar so admitted, shall yearly receive of the Keepers of the said fabric, for his stipend and the sustentation of one Chalice, one Missal, Vestments and other Ornaments, (which the Executors shall in the first instance provide,) and for the enclosure of the said Altar, five marks of silver, at the Feasts of Pentecost and of St. Martin, in the winter, by equal portions.

“We ordain moreover that the Vicars of our Choir aforesaid shall every year, on the 3rd day of December, perform the Obit of the said Master Robert, in the Choir, namely, celebrate mass in the usual manner with one note, together with the Placebo and Dirige.”¹

The annual sum received by the Priest for the said Chantry was £3. 6s. 8d., and the payments to the Choir at the annual Obit amounted to £1. 13s. 4d., which sums were paid out of the fabric fund, and which, on the suppression of Chantries and Obits, by stat. 1 Ed. VI., were seized among other payments for the use of the Crown, and to this day are regularly paid to the Crown out of the present depressed revenue of the fabric.

On the Eve of the Feast of St. Simon and St. Jude, A.D. 1332, Sir Henry le Vavasour, Knight, gave to John de Burton, the Keeper of the House of the Vicars of the Church of St. Peter of York, and to the Vicars of the said Church, and their successors, the Advowson of the Church of St. Andrew, of Friston (Fryston) upon Eyr (Aire), on condition that the said Vicars and their successors should support three Chaplains to say daily mass for ever, viz. two Chaplains in the Church of St. Peter of York, and one in the Chapel of St. Leonard, in Haselwood, for the souls of the said Sir Henry, Custance his wife, his heirs and ancestors, and all the faithful departed; also, to have performed annually an Obit in the Choir for the souls of the said Sir Henry and his wife Custance.

Four indentures were made and duly signed and sealed, establishing the donation to the Vicars—one was deposited with the Archbishop, one at Haselwood Hall, one with the Vicars, and one with the Dean and Chapter, which last appears to be the only one remaining. The appropriation was confirmed by the Archbishop on the 10th of the Calends of March (Feb. 20), A.D. 1332.²

¹ Regist. T b, or *Lib. Domesday, Eccl. Ebor. fol. 67 a.* The Altar of St. Edmund and its enclosure is supposed to have been placed on the site C in the plan of the Nave, Plate I.

² Melton's Regist. fol. 193.

There was not an Altar assigned to the Chaplains in the Cathedral; and, therefore, they used to celebrate at the Altar of St. John the Evangelist, behind the High Altar, prior to 1363; afterwards they celebrated at the Altar of Holy Innocents, and lastly at the Altar of St. Blaze, in the south transept. The Chaplains were not provided with Chalice, Missal, Vestments or other ornaments, except from the Vestry.¹

The Registers of the Church have not hitherto exhibited the Archbishop as a donor of money for the advancement of the erection of the Nave, but they now record the following munificent gift :—

“ William, &c. to our beloved son Sir William de Wyrkesworth, our Receiver at York, health, grace and benediction. Whereas we have given five hundred marks to the fabric of the Church of St. Peter of York, We graciously command you that you pay to Master Thomas Sampson and Sir Nicholas de Hugate, Canons of our aforesaid Church of St. Peter of York, on sight of these presents, at the ensuing feast of St. Barnabas the Apostle, one hundred pounds sterling, and at the feast of St. Michael, then next following, the sum of one hundred pounds, and at the feast of the Purification of the Blessed Mary then next following, the sum of two hundred marks, by indentures then made among yourselves; and we desire that the payments of the said sums be placed to your account, on showing these presents and the aforesaid indentures.

“ Dated at Cawood, the 7th of the ides of June (June 7) in the year of our Lord 1338, and in the 21st of our Pontificate.”²

The new Nave was now sufficiently advanced to admit of some of the windows being glazed, but no fabric roll has been found to give the least information respecting the progress of the building, neither does any record of the Church appear, containing any agreement for any article used; consequently we can give only the following memorandum from Mr. Torre's manuscript, for the glazing of three windows, including the noble west window :—

“ On Monday next after the feast of St. Agatha the Virgin, (celebrated Feb. 5,) A.D. 1338 (12 Ed. III) it was covenanted by indenture, that Thomas de Boneston, Vicar Choral, should, at his own proper costs, glaze two windows of this Cathedral Church, viz. on each side one, find all the glass for the same, and pay the workmen their wages for the finishing thereof. Thomas de Ludham, Custos of the fabric, became bound to pay him twenty-two marks sterling, viz. eleven marks for each window.

“ Likewise, in A.D. 1338, another indenture was made between one Robert ——— on the first part, and Thomas de Boneston, Custos of the fabrick, on the other, for the making of a window at the west gable of this Cathedral Church, and to find all sort of glass for the same, and for doing the work the said Thomas was to pay him six pence a foot for white, and twelve pence a foot for coloured glass.”³

Archbishop William de Melton, having held the Archbishopric twenty-two years, six months and about ten days, died on the 5th day of April 1340,⁴ and was buried in the great aisle of the nave of the Cathedral Church of St. Peter.

In addition to his liberal donation of five hundred marks to the fabric, Mr. Drake relates that the

¹ Regist. X a. fol. 36 b.

² Melton's Regist. fol. 62 b. Stubbs records, p. 1731, that the Archbishop expended on the Nave 700 pounds of silver. Godwin, p. 53, says 700 marks; and Dugdale, in his *Monasticon*, vol. vi. p. iii. p. 1198, records that the Archbishop, in the year 1338, gave 600 marks of silver. The Register of the Church shows the sum to have been 500 marks.

³ Torre's MSS. York Minster, fol. 3, from Regist. L y. fol. 69, which is now lost.

⁴ *Statuta Eccles. Cathed. Ebor. fol. 45.* Cott. MSS. Vitellius, A ii. fol. 103 b.

Archbishop “laid out twenty pounds in renewing the shrine of St. William.” For this he cites no authority; and it may be doubted, since it is not recorded in the Registers of the Church, and the Nave does not appear to have been so far completed as to admit of such a decoration. The fact also that the Executors of the Archbishop were subjected to a fine of four thousand marks for defects in the houses and buildings on the manors of the See,¹ seems to imply that however zealous the Archbishop might be in carrying forward the new work, he was not very anxious to repair or adorn what was old.²

To Archbishop Melton succeeded William de la Zouch, Dean of the Church of St. Peter of York, who was elected to the Archbishopric on the 6th of the nones of May (May 2nd) in the year 1340; when a dispute arose between him and one William de Kelysby, Canon, who, on the same day, had been elected and installed. But William de la Zouch having had thirteen votes, and William de Kelysby only five votes, William de la Zouch was consecrated in the Court of Rome, at Avignon, by Pope Clement, on the nones of July, viz. on the Feast of the Translation of St. Thomas of Canterbury (July 7), A.D. 1342.³

Whilst the Archbishop elect was waiting for his consecration, the Chapter of the Church of St. Peter, in general Convocation, for the wants of the said Church and the support of the fabric, imposed a tax of one fourth of all benefices; as is set forth in the subjoined letter to the Vicar of Newbald:—

“Concerning an Imposition for the fabric.

“The Chapter of the Church of St. Peter of York to Sir Nicholas (de Ross) perpetual Vicar of the Church of (South) Newbald, greeting.—May all things be to the glory of God. On account of certain weighty matters, concerning us and our Chapter and the Apostolic Church of York, both all in general and each one in particular, &c. and for the support of the fabric of our said Church, we, in our general Convocation on the Monday next after the feast of the Purification of the Blessed Virgin Mary, A.D. 1342, having first held a solemn and diligent deliberation, and being impelled by an unavoidable necessity, have, by unanimous consent, imposed upon all and singular ecclesiastical benefices and offices of the said Church, and have decreed and established, that a tax of one fourth part of all such benefices shall be raised, collected and paid for the premises, viz. at the feasts of the Finding of the Holy Rood and of All Saints next following, by equal portions.

“And we commit and entrust to you, that you do admonish and effectually induce the Prebendaries of the Prebends of North Newbald and South Newbald, that they do pay the aforesaid fourth part, according to the taxation of their Prebends now current (i.e. according to the present valuation), to Master Thomas de Ludham, our Chamberlain, appointed by us to be the collector of the said fourth part, at York, on the aforesaid feasts of the finding of the Holy Rood and

¹ Zouch's Regist. fol. 267 a.

² Mr. Drake also states, p. 433, that “On the laying the new Pavement of the Church, (about the year 1734,) the stone which covered the grave of this Prelate was taken up. It was of blue marble, very large, but quarterly cloven, and had been plated with brass on the borders and all over the middle part of it. Upon trial for a vault, the workmen came, at about two yards depth, to six large unhewn stones which laid [lay] cross and cross, as a drain is covered. Upon removing two or three of them, a curious walled grave of ashlar stone was discovered, in which the Archbishop was laid. He had been put in a lead coffin, and afterwards in a mighty strong oaken one; but both were so decayed that it was easy to get to his bones. On the top of the uppermost coffin, near his breast, stood a silver chalice and paten which had been gilt. On the foot of the chalice was stamped a crucifix, of no mean workmanship, and on the inside of the paten a hand giving the benediction. We could not find that he had been buried in his robes; his pastoral staff laid [lay] on his left side, but no ring could be met with. His bones, as they laid together, measured six feet, which argues him to have been a very tall man, and his grey hairs were pretty fresh. After a short survey had been taken of the exuvæ of this once famous man, the grave was closed up in the manner it was before, but the chalice and paten were carried to the vestry.”

³ *Statuta Eccles. Cathed. Ebor. fol. 45.* Cott. MSS. Vitellius, A ii. fol. 104.

of All Saints next following, by equal portions, under penalty of excommunication, which excommunication we pronounce against the persons of the said Prebendaries, if they shall not comply with the aforesaid lawful admonitions, as it is above set forth in these writings. And what you shall have done in the premises, inform us before the Sunday in Mid-Lent next ensuing.

“ By our Letters Patent, sealed with our seal, &c. &c. Given at York, the 4th of the ides of February (Feb. 10) in the aforesaid year of our Lord.”¹

In the year 1346, the following ordination of a Chantry was made for Lord William de Grenefeld, formerly Archbishop of York, by Richard de Chester :—

“ In the name of the Father, Son and Holy Ghost, I, Richard de Chester, Canon in the Church of St. Peter of York, on the 28th day of April, in the year of grace 1346, make my will in this manner. First, I commend my soul to God, and to the blessed Virgin Mary, and to all the Saints, and my body to be buried in the Cathedral Church of York, before the altar of the blessed Nicholas, or in any other place near it. Also, I will and charge my executors that, as far as they shall be able, they take care that there be ordained one Chantry for ever to celebrate in the Cathedral Church of York, for the soul of Lord William de Grenefeld of blessed memory, formerly Archbishop of York, and for my soul, and for the souls of Vivian my father, and Margery my mother, and for the souls of all the Archbishops and Canons of York, and of all the faithful departed.”²

Sir William de Cotyngham, Vicar in the Cathedral Church of York, by will, proved 4th February 1347, bequeathed to the fabric of the said Church twenty-four long gadds of Spanish iron.³

In the absence of documentary evidence it is impossible to say how far the new Nave had advanced toward completion. The work we have reason to believe proceeded, though slowly. As it proceeded, the contrast between it and the Norman Choir would become continually more apparent, and a desire would be felt that at some future and no very distant time the fabric might be rendered more uniform in its appearance, by the erection of a new Choir. This desire is expressed in the will of Sir Thomas Sampson, Canon of the Church of York, dated Tuesday, next after the Feast of the Holy Trinity, 1348, thus :—

“ I give and bequeath to the fabric of the *New Choir* of the Cathedral Church of St. Peter of York, twenty pounds sterling, on condition that they begin the work effectually within one year, as I have often said to Mr. Thomas de Loudham and to Mr. Thomas de Patchnam.”⁴

This will seems to give nearly the date of the erection of an Altar to the Blessed Trinity, placed in an apartment above the Treasury, thus :—

“ I give and bequeath one entire vestment of various green colours, with all appurtenances, and the Chalice of my

¹ Regist. G e, or *Acta Capitularia*, 1343—1368, fol. 61.

² Regist. T b, fol. 52 b. It appears that the site behind Archbishop Grenefeld's monument marked *a*, in the plan of the north transept, Plate I, now used as a rope store, is a part of the Chapel of St. Nicholas, and the grave of Richard de Chester is marked as being herein by Mr. Torre in his plan of the Church.

³ Torre's MSS. York Minster, fol. 159, from Regist. O y, fol. 4, which is now lost.

⁴ These persons were the masters of the Masons, Thomas de Loudham being admitted and duly sworn to the office on the 8th day of February 1347, and Thomas de Patchnam being his successor in office.

chapel, and an image of St. Mary, of alabaster, to the Altar of the Blessed Trinity, newly constructed over the Treasury in the Church of York.”¹

It is related by Stubbs² that in the year 1348, a dreadful mortality prevailed throughout England, about the time of the Feast of St. Michael; and that in the following year, from the Ascension to the Feast of St. James the Apostle, York was visited with a similar affliction; for the removal of which, as appears from the Registers of the Church, repeated fervent prayers were appointed to be publicly offered. It was at this period that the Archbishop, powerfully reminded by these circumstances of the uncertainty of life, made his will, as follows:—

“In the name of our Lord Jesus Christ, Amen. While the body flourishes in health, and the mind is not inwardly oppressed by sickness, then a man enjoys the fuller use of reason, and can more wholesomely and prudently order and dispose the declaration of his last will, wherein the use of a quiet mind and reason is required. Hence it is, that I, William la Zouche, Archbishop of York, being sound in mind and body during the inditing of these presents, to wit, on the 28th day of the month of June, A.D. 1349, judging and considering that nothing is more certain to every human creature than death, and nothing more uncertain than the hour thereof, and being desirous for that reason, through the grace of God, while I have light, to walk more carefully in the light,—in the name of the Father, and of the Son, and of the Holy Ghost, I do make my testament in this wise: In the first place, I give and bequeath my soul to God, and to the Blessed Mary, and to all the saints; and my body to be buried in the Cathedral Church of St. Peter of York; and for the expenses of my exequies and funeral, I desire that the underwritten, my executors, do provide and apply, out of my property, according as to them it shall seem suitable to my rank and condition.

“Likewise, I give and bequeath three hundred marks sterling for the erection, foundation, and effectual ordering, and for defraying the other burthens of a proper perpetual Chantry of two Chaplains in the said Cathedral Church of York, to celebrate mass for my soul, according to a certain manner and form, for ever in honour of God, of the Blessed Virgin Mary his mother, and of all the Saints, *especially in honour of the blessed Mary Magdalene, and of the blessed Martha, her sister*,³ according as in my ordinance made for the erection of the said Chantry, and remaining in the possession of my underwritten Executors, is more fully contained, &c. &c.”⁴

¹ Zouch's Regist. fol. 335. The site of this Treasury it is impossible now to ascertain; certainly it was not the present Treasury, although it seems to be chiefly constructed and adorned with some of the plain and moulded stones of the Norman period.

² *Act. Pontiff. Ebor. ap. Hist. Anglic. Scriptt.* p. 1732.

³ The Archbishop, in the second year of his Pontificate, viz. on the 12th day of February 1343, by a brief issued from Cawood, appoints, among other observances, intended chiefly to honour the mysteries of our Lord's passion, that Good-Friday, the feast of the Conception of the Blessed Virgin Mary (December 8th), and the feast of St. Martha, on the 6th of the Calends of August (July 27th), should be celebrated in the Cathedral and all the Churches of the City and Diocese with peculiar reverence; and to those faithful who devoutly on those days shall frequent their own Churches, and be present at the divine offices, he imparts a remission of certain numbers of days of the canonical penances enjoined to them. The whole is a most interesting document; its glowing and poetical style, interspersed with apt and beautiful scriptural allusions, and the fervid tone of devotion which prevails throughout, give a pleasing impression of the ardent, yet simple, piety of the age. But the object of this note is to illustrate the peculiar devotion to St. Martha, “the hostess of our Lord,” by which the Archbishop was prompted to dedicate a chantry to her and her sister Mary: “Sane gloriosa virgo Martha, soror Marie Magdalene consolatricis penitencium, cujus frater erat Lazarus, quem cum clamore et lacrimis suscitavit à mortuis Jesus, que Christum sibi carum hospitem excepit in domum suam inter ejus ancillas devotissimas, duplici prerogativa creditur predilecta, ut in vita Christi hospita diceretur, in morte corpus ejus sepulture Christi dulcissimis manibus traderetur, etc.”—*Zouch's Regist.* fol. 264.

⁴ Regist. G c. 1352–1426, fol. 7 a.

The following appointment was this year made, and a pension assigned to Philip of Lincoln as Master Carpenter to the Church of St. Peter of York.

“To all children of our Holy Mother the Church to whom these presents shall come, the Chapter of the Church of St. Peter of York (the Dean being absent in foreign parts) greeting, in the cordial embraces of our Saviour: Know ye, that we have granted to Philip of Lincoln the office of Carpenter to the fabric of the said Church of St. Peter of York for the term of his life, for his praiseworthy services rendered and hereafter to be rendered to us; he receiving thence yearly, out of the fabric fund, two shillings of silver by the week, and all other perquisites which the predecessors of the said Philip in times past had and enjoyed. We have also granted to the said Philip the office of Janitor of the Close of the said Church of St. Peter of York, to receive thence yearly, out of the fabric fund aforesaid, ten shillings sterling, to wit, at the Feasts of Pentecost and of St. Martin in the winter, by equal portions. Given at York, the 21st day of the month of December, A.D. 1350.”¹

The Archbishop having made his will, and declared therein his intention of having a Chantry founded in the Cathedral for the benefit of his soul, and finding that he continued to enjoy tolerable health, perceiving also, it is probable, that the principal portion of the stone work of the new Nave (exclusive of the Bell Towers) was nearly completed, and that the carvers and carpenters were the most needed to form the nodusses, or key-blocks, the bosses, and vault, appears to have further conceived that a favourable opportunity was at hand of employing the masons of the Church to build him a Chantry Chapel, if permission could be obtained of the Dean and Chapter. The Archbishop's intentions are recorded in the following letter of consent from the Chapter to the Lord Archbishop:—

“To the Venerable Father and Lord, the Lord William, by the Grace of God Archbishop of York, Primate of England, Legate of the Apostolic See, the Chapter of the Church of St. Peter of York (the Dean being in foreign parts), with all manner of reverence and honour due to so good a Prelate. We have received your letter, of the tenor underwritten:—Health, grace, and benediction. Dearly beloved, whereas we have purposed, with the Divine permission, to erect a certain Chapel adjoining to the south side of the Choir of our Cathedral Church of York, yet without disfigurement or incumbrance whatsoever of the aforesaid Church and Choir, to the effect that in the Chapel so built, for the increase of Divine worship, and for the enlargement of the number of the Ministers of the said Church, a certain perpetual Chantry be founded, entirely at our own costs and expences: we earnestly require and beseech you that, for the more speedy fulfilment of this our intention, which we believe will conduce to piety, you be willing to permit that the Master of the fabric and Masons of our aforesaid Church, directing the construction of the said Chapel, may be enabled to regulate and order the fabric thereof, at our proper costs and charges, as we have before declared; you signifying by your writing what you shall have resolved to do in the premises. Fare ye well in the Lord. Written at Ripon, the 9th day of April.—And we, having considered this your letter, and having deliberated concerning the premises, do agree that you do and cause to be done accordingly as in your aforesaid letter is more fully contained. Wishing you, Reverend Father, health and length of days for the wholesome government of the Church: Farewell. Written at York, the 11th day of April.”²

The Archbishop having received this permission from the Chapter of the Church of St. Peter, to erect a Chapel according to his pious intention, he would immediately, no doubt, make arrangements

¹ Regist. G. e. or, *Acta Capitularia*, 1343–1368, fol. 59 b.

² Zouch's Regist. fol. 233. The year is not given in the Record, but we consider it more than probable to be 1351, although Mr. Torre supposes it was 1350.

with the Master of the fabric and the Master of the masons, and commence the building without unnecessary delay : accordingly we find him providing for the expense by the following order sent to his Receiver :—

“ William, &c., to our beloved son Lord William de Wykesworth, our receiver at York, health, grace, and benediction. We command you that straightway, on sight of these presents, you do pay to John de Acome, Canon of the Chapel of St. Mary and the Holy Angels of York, forty pounds sterling, to be applied for divers expenses concerning the construction of our Chapel at the same place, which forty pounds we desire shall be placed to your account, on shewing these presents, and on receiving a proper acquittance from the aforesaid John as is suitable. Farewell. Given at Cawode, the 25th day of April, A.D. 1351, and of our Pontificate the Ninth.”¹

Death having deprived the fabric of the services of Mr. Thomas de Patenham, the late master mason, and Mr. William de Hoton, mason, probably being considered too old or incompetent to perform the duties, the Dean and Chapter appointed William de Hoton, junior, to that important office, by the following indenture :—

“ Pension of William de Hoton, Mason.

“ To all children of our Holy Mother the Church to whom these presents shall come, the Chapter, &c. (the Dean thereof being absent) everlasting health in the Lord. Know ye all that we, on account of the skilful industry and labour of William de Hoton, mason, son of Master William de Hoton, mason, employed and hereafter to be employed about the fabric of our Church of York, have given, granted, and assigned to him ten pounds of silver as a yearly pension, (together with a dwelling within the close of the Church of York aforesaid, which Master Thomas de Patenham occupied while he lived, which we assign to the aforesaid William, after the decease of the aforesaid Master William his father, for the term of his life, in whatsoever state it shall be, provided only that he do not superintend any other works, whereby our work might be omitted, neglected, or in any wise delayed,) to be received yearly by two equal portions at the two terms of the year, namely, at the Feasts of Pentecost, and of St. Martin in the winter, at the hands of the Keeper of the fabric ; to which the said William, the son of the aforesaid William, assents and agrees, that if it should happen that he should be hindered by blindness or any other calamitous disease, from working, or from directing the said work in a fitting manner, from that time he shall pay yearly to the under-mason, who is the second master of the masons’ work, one half of the salary of the aforesaid under-mason, out of his pension aforesaid of ten pounds, while this hinderance shall continue.

“ And if it shall happen, through the negligence of the said William, son of William, while able to work and to superintend the said fabric, or through his voluntary omission, or through his occupation in other matters, that the work of our Church shall be neglected, omitted, or in any other manner delayed, from thenceforth the aforesaid pension shall cease altogether, for which we do not intend to be further bound to him in any wise, and the present writing shall be wholly without force and effect. In witness whereof our seal has been appended to the part of this indenture in the possession of the said William ; and to the other part remaining in our possession, the seal of the said William has been appended. Given at York, the first day of the month of October, A.D. 1351.”²

The Archbishop, to support the expenses of his new Chapel at York, on the 18th day of November 1351, sent the following order to his Receiver :—

“ William, &c., to our beloved son Sir William de Wykesworth, our Receiver at York, health, grace, and benediction. We command you that straightway, on sight of these presents, you do pay to our beloved sons John de Acome, canon of the Chapel of St. Mary and the Holy Angels of York, and Robert de Wetcmouth (Swetcmouth), Rector of the Altar of St. Lawrence, in our Cathedral Church of York, forty pounds sterling, for divers expenses to be applied concerning the construction of our Chapel at the same place, which forty pounds, on showing these pre-

¹ Zouch’s Regist. fol. 270 b.

² Regist. G e. or *Acta Capitularia*, 1343—1368, fol. 59 b.

sents, and a due acquittance from the aforesaid John and Robert, under their seals, we desire shall be placed to your account. Farewell. Given at Cawode, the 18th day of November, A.D. 1351, and of our Pontificate the Tenth.”¹

While the Archbishop was thus engaged in the construction of his Chantry Chapel, he was not inattentive to the progress of the more extensive works then going on in his Cathedral Church, in furtherance of which he sent forth a Brief on the 1st day of March, A.D. 1352, “directed to all Abbots, Barons, Colleges, Archdeacons, Officials, Rural Deans, Parsons, Vicars, &c., within the city, diocese, and province of York, requiring, and in the name of the Lord exhorting them to ask and demand the alms and charitable benevolence of the people, and cause the same to be duly collected and paid for the use and consummation of this (his) fabric, begun of so noble a stone work, and so laudable a structure.”²

In the beginning of the month of May 1352, John de Acome and Robert de Wetemouth laid a year’s compotus, or an account of the receipts and expenses relating to the Archbishop’s Chapel, before his Lordship, who gave the following acquittance :—

“Know ye that we William, by divine permission Archbishop of York, Primate of England, having audited the account of our beloved sons John de Acome and Robert de Wetemouth, keepers of the fabric of our Chapel adjoining the south side of our Cathedral Church of St. Peter, of York, newly begun, concerning all the receipts and expenses relating to the construction of the said Chapel, from the 23rd of April, A.D. 1350, unto the 28th day April 1352, howsoever made and applied by the hands of the said John and Robert; whereas we have found that the said John and Robert for the time aforesaid have well and faithfully administered, and have expended twenty-five pounds nine shillings and sevenpence over and above the sum received by them, upon the fabric of the said Chapel, concerning which we have caused the said John and Robert to be satisfied, we do by these presents release the said John and Robert from any further rendering of account for the time aforesaid. Whereunto we have caused our seal to be set in witness of the premises. Given at Cawode, the 10th day of May, A.D. 1352, and of our Pontificate the Tenth.”³

Although the Chapter of the Church of St. Peter had granted the Archbishop leave to erect a Chapel against the south side of the Choir, the permission did not amount to a regular license, and therefore it was deemed requisite that the following formal, solemn, and explicit licence should be agreed to and given to the Archbishop :—

“License granted by the Chapter to the Lord William de la Zouch, Archbishop of York, for the erection of his Chapel.

“To all children of our Holy Mother the Church to whose knowledge these presents shall come, the Chapter of the Cathedral Church of St. Peter of York (the Dean being at present in a distant part), health in the pure embraces of our Saviour. Know ye, that whereas the Venerable Father in Christ and Lord, the Lord William de la Zouch, by the Grace of God Archbishop of York, Primate of England, and Legate of the Apostolic Sec, having, with a wholesome intent, resolved to erect and construct, at his own costs and charges, a certain Chapel, in honour of the Saints Mary Magdalene and Martha, the hostess of our Lord, adjoining the south side of the Choir of the said Cathedral Church, to the furtherance of the divine worship, and more abundant support of the Ministers labouring in the said Chapel, to the effect that a certain perpetual Chantry, consisting of certain Chaplains appointed to celebrate divine service for ever, according to a certain form, in the said Chapel, be constituted and ordained; We, taking into our consideration the praiseworthy design of the said Venerable Father, and being desirous, in as far as it appertaineth to us,

¹ Zouch’s Regist. fol. 271.

² Torre’s MSS. York Minster, fol. 3, from Regist. F y. fol. 17, which is now lost.

³ Zouch’s Regist. fol. 271.

to further the same according to our ability, do expressly consent to the erection and construction of the said Chapel, and to the ordination of the said Chantry, in whatsoever manner the same shall have been or shall hereafter be made, provided only it be at his (the Archbishop's) own costs and charges; and we are willing, and do grant, by these presents, for ourselves and our successors, that it shall be lawful for the said Venerable Father, his heirs and executors, to cause the wall of the said Cathedral Church adjoining to the said Chapel, viz., at its western end, to be pierced by the construction of one or two arches, and to put doors at the same place between the enclosures, and to make and have free ingress and egress, by means of such walls, and arches, and doors, for the masons and other workmen employed about the fabric of the said Chapel, as also for the Chaplains and Ministers who shall eventually, according to the ordinance thereupon to be made as aforesaid, perpetually minister in the said Chapel, and likewise for those who shall desire, at fit and proper seasons, to hear divine service therein; and that he (the Archbishop) shall be empowered freely, at his own costs as aforesaid, to erect, build, and finish the said Chapel, begun with such excellent workmanship, and to found, establish, and ordain a certain Chantry, consisting of certain Chaplains, who shall celebrate divine worship therein according to his ordinance thereupon to be made, the same to endure for ever.

"It being premised by the said Venerable Father that when the said Chapel shall have been raised and built, his heirs and executors shall cause it to be kept in suitable repair at their own costs for ever, with the walls, windows, glass, doors, roof, and covering thereof; to the repair of the same we and our successors do not intend nor are willing to be in anywise bound by these presents. In witness whereof the common seal of our said Chapter is affixed to these presents. Given in our Chapter-House, the 14th day of June, A.D. 1352."¹

In this year the Chapter of the Church of St. Peter, being prompted by an ardent desire for the completion of the new parts of the fabric, issued the following urgent Brief to all the Prelates belonging to the jurisdiction of the Dean and Chapter.

"A Brief for a Collection for the fabric.

"The Chapter of the Church of St. Peter of York, in the absence of the Dean, to all Rectors, Vicars, Chaplains, whether parochial or celebrating divine service in Chapels, and Procurators appointed by the Prebends, Dignities, and Communities of our Church of York, greeting, in the Author of our Salvation.

"We charge all and each of you, strongly enjoining you by these presents in virtue of holy obedience, and under penalty of the greater excommunication (which we pronounce against your persons from this time forth as well as hereafter, if ye do not these things which we charge you), that as often as the Procurators and Messengers of our said Church of St. Peter of York shall come to you, bearing our present letter, and not otherwise, to ask the contributions of the faithful of Christ for the fabric of our said Church, you do, in the parish Churches and Chapels subject to you, kindly and without any hindrance whatsoever admit them, all other contributions of the like kind, and indulgencies whatsoever which have been or hereafter shall be admitted, ceasing, being laid aside, or suspended, until the business of our Church aforesaid shall have been fully and completely despatched; and that you kindly persuade your parishioners and subjects, in consideration of God and of us, that out of the goods bestowed on them they do contribute ample charitable aids to the fabric of our aforesaid Church, whereby they may be enabled to receive the reward of eternal life, acceptably in the sight of God.

"We moreover charge you, the Rectors, Vicars, and Chaplains, all and singular as aforesaid, strongly enjoining you, (under pain of the greater excommunication pronounced, as above declared, against you and every one of you from this time forth, as well as hereafter, if ye shall not observe the following,) that as often as the aforesaid procurators and messengers shall come to you or to any one of you, you do seriously and expressly forbid all and singular your parishioners and subjects, that any one of them in anywise offer, give, or pay to the said procurators or mes-

¹ Regist. G c. fol. 4. It is impossible now to ascertain precisely the site of the Archbishop's Chapel; by consulting the plans in Plate II. it will be perceived that, if placed west of the little Transept of the Choir, the present Treasury and Vestry could not have then existed (which it is more than probable was the case); if placed east of the Transept, it would very much interfere with the windows of that Transept.

sengers engaged in making the said collection, any offerings due and accustomed to the Church of St. Peter, or any legacies or donations, of whatsoever things consisting, bequeathed or to be bequeathed, given or to be given, to the said Church; inasmuch as we have given no power whatsoever to them to receive the same for our use, but do expressly deny and deprive them by these presents of any such power.

"We desire also that you, the parochial Chaplains and those celebrating divine service in Chapels, do personally, in your albs, make the said collection, granted or to be granted solely for the use of the aforesaid fabric, under the aforesaid penalty, when our said procurators and messengers shall not be able personally to be present; and whatsoever shall have been collected in this matter, whether by yourselves or by the procurators or messengers, ye shall wholly and entirely deliver to the bearer of these presents, without any delay or diminution whatsoever, knowing for certain that if any one of you shall be a detainer or subtractor from such collection, he shall not escape canonial punishment according to his deserts, and, moreover, shall be condemned for so great an offence in double the money so detained or subtracted.

"These presents to remain in force for one year only, from the day of the date hereof. Given at York, on Saturday, the Vigil of Pentecost, A.D. 1352."¹

It is probable that before he had completed his Chapel in honour of the saints, Mary Magdalene and Martha, Archbishop de la Zouch died, having held the archbishopric about eleven years.² This event happened on the 19th of July, A.D. 1352. He was buried before the altar of St. Edmund, King and Confessor, in the nave of the Church.³

On the death of Archbishop William de la Zouch, the Chapter issued a summons for a solemn convocation of the Clergy, to be held in the Chapter house, on the 16th day of August next ensuing, to commence an election of a successor to the archbishopric of York.⁴ The election, it appears, was not finally accomplished until October, when John Thoresby, Lord Bishop of Worcester and Lord Chancellor of England, was duly elected. Having obtained from the Pope his pall, he arrived at York on the Nativity of our Lady, A.D. 1354; on the same day he was enthroned in the archiepiscopal chair, and received the temporalities on the 8th day of February in the following year.⁵

Whilst the Archbishop elect was waiting for his pall, either from his own zealous desire or from the solicitations of the Chapter, he issued the following exhortation and indulgence in aid of the fabric of the new nave of the Church yet in progress:—

"Exhortation to the Clergy of the City and Diocese, to make collections for the fabric of the Church of York.

"John, &c., to our venerable brethren in Christ, our fellow Bishops and Suffragans, and to our beloved sons in Christ, the Deans and Chapters of Cathedral Churches, Abbots, Priors, Archdeacons, Officials, Rural Deans, Rectors, Vicars, and Parochial Chaplains, and other Incumbents of Churches, established throughout our City, Diocese, and Province, Greeting in the pure embraces of our Saviour. Among other pious works of devotion, we believe that to be most highly acceptable in the sight of the Most High, which is turned towards the founding, supporting, and repairing of Churches, which, as dwellings of salvation upon earth, receive the faithful, to offer up their prayers therein, and to obtain the hoped-for pardon of their sins, the wrath of God being appeased through the Sacrament which is offered on the altar of God by the ministry of priests for the salvation of believers.

"Whereas, therefore, our beloved sons, the Chapter of our Cathedral Church of St. Peter of York, wherein the relics of the glorious Confessor, St. William, are venerably deposited, some time since began, for the increase of divine worship, for the honour of God and of the said holy Confessor, and for the stirring-up of the devotion of the people, to enlarge, rebuild, and repair the said Church with costly work, which hitherto they have not been able, nor

¹ Regist. G c, fol. 12 b.

² *Statuta Eccles. Cathed. Ebor.* fol. 25. Cott. MSS. Vitellius, A ii. fol. 104.

³ Drake's *Eboracum*, p. 433.

⁴ Regist. G c, fol. 5.

⁵ Drake, p. 434.

will they be able conveniently to accomplish, without the assistance of others, their own means not being sufficient for that purpose: We therefore earnestly entreat you all, and exhort you in the Lord, enjoining you moreover, for the remission of your sins, that when the proctors or messengers of our aforesaid Church and of the Chapter thereof, shall come to you, in order to ask and collect the alms of the faithful in aid of the work and building of the said Church, you do kindly receive them in the bowels of charity, effectually persuading your subjects and parishioners, that out of the good things bestowed on them by Almighty God, they do contribute pious and charitable aid to the aforesaid work and fabric; and that ye do likewise so contribute: and that whatsoever shall be collected, ye do faithfully deliver and pay over to the aforesaid proctors and messengers, without any diminution, so that ye may at the hands of the Almighty Rewarder receive an everlasting reward for the bounty so bestowed upon this object.

“And We, trusting in the mercy of the same Almighty God, and the merits of the glorious, &c., do, with the favour of God, mercifully in the Lord release forty days of the penance enjoined them, to all persons who shall out of their goods contribute, bequeath, or send acceptable aids of charity, for the fabric and repair of our said Church of York. In witness, &c. Given on the 25th day of January, in the year of our Lord 1353, and of our translation the second.”¹

On the 1st day of February, A.D. 1354, William de Feriby, Canon, founded one perpetual chantry of two Chaplains in the Cathedral Church of St. Peter of York, at the altar of the Holy Innocents, for the soul of Edward of Caernarvon, formerly King of England, William de Melton, late archbishop of York, the souls of his ancestors, the good estate of the said William de Feriby whilst living, and for his soul after death, for the souls of William and Robert de Pykering, formerly Deans of the Church, and for the souls of all the faithful departed; he also founded one chantry of two Chaplains for the same purposes in the Church of St. James at Melton, and also one chantry of one Chaplain in the Church of North Feriby, which chantries were amply provided for by rents of lands and tenements in various places.²

The progress of the works on the fabric of the Church now becomes more clearly defined, for, from the following request of the Chapter, addressed to the Archbishop, soliciting a further grant of timber for the use of the vault or ceiling, it may be reasonably conceived that the completion of the nave was rapidly advancing. The document is also of considerable importance, as being one of those that show clearly who were the general givers of timber to the fabric, and justify what was stated in an early part of this work. See pp. 13, 47.

“Letter sent to John, Archbishop of York, for obtaining timber for the vault or ceiling.

“Most Reverend Father,—By the liberal grant lately obtained from you, *in conformity with the example of your predecessors*, to the effect that, for the comeliness and ornament of your Cathedral Church, the timber necessary for the vault or ceiling thereof be taken as it shall be needed out of your woods, the happy and speedy despatch of the said work hath so prosperously and quickly advanced, by the vigilant exertions of ourselves and the keepers thereof, that the whole of the timber already obtained (and which it was thought would suffice for a longer time) is already arranged in the hands of the carpenters, and about to be immediately reared, if it please God; and unless fresh timber be cut down during the winter season, which may be dried during the summer, our carpenters and other workmen, hired for the construction of the said work, will, for want of timber, remain wholly without employment during the whole of the next winter.

“May it therefore please you, most Reverend Father, graciously to enjoin and direct the seneschal and your other officers, that they do deliver the necessary timber to be cut down, if it please you (which timber consists rather of crooked trees than of tall and straight trees of greater price and value), that we may be enabled to use all possible

¹ Thoresby's Regist. fol. 17 a.

² Regist. T b. fol. 55. The Church very probably continues to pay to the use of the Crown, under the item, “confiscated rents,” the sum of £1. 6s. 8d. annually for the Chantry.

diligence in order that you may, if, as we hope, our Lord so dispose, behold with your own eyes the finishing of the said work. And may the Most High keep you in happiness and safety for the government and defence of His Church. Written at York the 19th day of January, A.D. 1355.”¹

To keep up the funds for the acceleration of the works of the fabric, the Chapter of the Church again issued a monitory Brief, dated Feast of St. Michael the Archangel, A.D. 1355, similar to that which had been sent forth, dated Vigil of Pentecost 1352, but with this difference, that the present Brief was to remain in force for *three years*, from the date thereof.²

From the situation of the following curious record in the register G e, in the possession of the Dean and Chapter, it seems reasonable to conclude that it was about this time, and in reference to the work then going on in the nave, that the laws and regulations therein contained were made for the masons and other workmen of the fabric.

“Orders made for the Masons and other Workmen of the fabric.

“It is ordered by the venerable the Chapter of the Church of St. Peter of York, that the ancient customs which the masons, carpenters, and other workmen were wont to use at the several seasons of the year, shall henceforth be observed after the accustomed manner; to the observance whereof the first and second masons, who are called Masters of the same, and the carpenter of the aforesaid fabric, who are now received by the Chapter, or who shall hereafter be received, shall make oath before the Chapter that they will cause the ancient customs underwritten to be faithfully observed henceforth by the other masons, carpenters, and other workmen there working. Namely, that the said masons, carpenters, and other workmen, shall begin to work on every working-day in summer, from the Feast of Easter until the Feast of St. Michael, immediately after sunrise, and shall work from that hour of the day until the ringing of the bell of the Blessed Virgin Mary; and then they may sit at breakfast within the fabric-lodge, provided they shall not have tarried for the space of half-an-hour; and then the aforesaid masters, or one of them, shall knock upon the door of the lodge, and forthwith all shall go to their work, and so diligently fulfil their duties until the hour of noon, and then shall go to their dinners. Moreover in winter, namely from the Feast of St. Michael until the Feast of Easter, at daybreak they shall come to their work, and straightway each one, when he shall have come, shall begin to work, and so continue, in form aforesaid until the hour of noon. And after dinner, from the Feast of the Finding of the Holy Rood (May the 3rd) until the Feast of St. Peter in Chains (August the 1st), they shall sleep within the lodge; and when the Vicars shall come from the Canons’ table after dinner, the master-mason, or his substitute, shall cause them to rise from sleep, and return to their work; and so they shall be required to labour until the ringing of the first bell for Vespers, and then they shall sit to drink until the end of the third bell, both in summer and in winter. Moreover, from the Feast of St. Peter in Chains aforesaid, until the Feast of the Finding of the Holy Rood, immediately after taking their own dinner at a fitting hour, they shall return to their work, not waiting for the return of the Vicars from the Canons’ table; and each one, when he returns, shall begin to work, and so they shall work until the first bell for Vespers, and then shall drink within the lodge until the ending of the third bell, and shall return to their work, and so work until the ringing of the bell of St. Mary’s Abbey, which is called *Le Langebell*; that is to say, on every working-day from the Feast of St. Peter’s Chair (January the 18th) until the Feast of St. Michael, and from the Feast of St. Michael to the said Feast of St. Peter, so long as they can see by the daylight, they shall continue their work, yearly. Moreover, each mason shall receive in winter less by the week than in summer, to the amount of one day’s wages; to wit, from the Feast of St. Michael until Easter. Moreover, when two feast-days shall occur within a week, each workman shall forfeit one day’s wages; and when three feast-days shall so fall, (he shall forfeit) one-half of that week’s wages. Moreover, on Vigils, and on Saturdays, when they shall rest in the afternoon, on account of the solemnity of the following day, they shall work until the ringing of the hour of noon. Moreover, the aforesaid two Masters, mason and carpenter, of the fabric, shall be present at

¹ Regist. G c. fol. 17 b.

² Ibid. fol. 16 a.

each drinking-time, and there shall notify to the keeper of the fabric, and to the controller thereof, all failures and absences; and, according to (his) lateness of attendance and absence (from work), there shall be deducted from each man either one whole day's, or half-a-day's salary, according as shall be equitable in this matter. Moreover, the two aforesaid Masters, mason and carpenter, for the time being, shall be required faithfully to observe the aforesaid customs, in virtue of his oath above-mentioned, and shall cause the same to be observed by the other masons and workmen there working, under pain of removal; and if any workman refuse, he shall, in form aforesaid, be forthwith removed, nor be again received to work at the said fabric, until he shall be willing to observe the same in all and singular the particulars thereof."¹

An obit was ordained on the 10th day of January, A. D. 1359, by Archbishop Thoresby, for the soul of the Lord William de Melton, late Archbishop, to be made annually, on the 4th day of April, by the vicars in their copes, in the Choir of the Cathedral Church of St. Peter of York; "in consideration of the grant of the site of St. Benedict's Church and burial-ground, then in waste and ruin, and rendered a nuisance by filth, stagnant water, and stinks, situated in the place called Patrick-pole, in the City of York." The site was granted for the purpose of building thereon houses to pay rents for the furnishing of certain perpetual chantries, by Lord William de Melton, and the said grant was confirmed by King Edward III. to Archbishop Thoresby, who made the ordinance and agreement with the Vicars Choral to continue in perpetuity. The site is described as being in length towards Thoresday-market one hundred and fourteen feet, and towards Stayn-gate fourscore feet; and in length towards Peter-gate, eighty-eight feet, and towards Swyn-gait, forty-feet.²

Archbishop Thoresby being very anxious to hasten the completion of the new parts of the fabric, directed the following order to his receiver.

"Health, grace, and benediction. Whereas, out of our pure liberality for the more speedy consummation of the fabric of the Church of St. Peter of York, the forwarding of which we have, above all things, most at heart, we have granted and given to the said fabric the sum of twenty pounds sterling, for the said uses, and not to be converted to any other purpose. We charge you that you pay to Lord John de Cotyngham, keeper of the said fabric, the said twenty pounds, which we desire shall be placed by you to your account. Written at Cawood on the 28th day of the month of April"³ (A.D. 1359).

"On the 11th day of January, A.D. 1360, the Executors of John de Wynwyk, late Treasurer of the Church, were called before the Chapter, to make reparation for the great bell, which was fallen down and broken, by default of the said Treasurer, and his ministers."⁴

The Archbishop again thus ordered his Receiver to transfer his aid to the fund of the fabric:—

"Health, grace, and blessing. We charge you that you pay to Lord John de Cotyngham, keeper of the fabric of our Cathedral Church of St. Peter of York, twenty pounds sterling, which we have given, by special donation, to the fabric of the said Church, receiving from the said person a full and sufficient receipt for the said money; on the witnessing of which, and on showing these presents, we desire it shall be placed to your account. Farewell. Given at Cawood, November the 14th, A.D. 1360."⁵

The Nave of the Church, commenced by Archbishop John le Romain in 1291, may be considered as now, A.D. 1360, completed in all its essential parts, except the bell-towers; it having been in progress about sixty-nine years; and the success attending the zealous exertions made to increase the splendour of the Church afforded the most encouraging prospects as to the future.

¹ Regist. G e. fol. 77 a.

² Regist. T b. fol. 82 b.

³ Thoresby's Regist. fol. 315.

⁴ Torre's MSS. fol. 627, from Regist. N y. fol. 21, which is now lost.

⁵ Thoresby's Regist. fol. 315.

SECT. II.

DESCRIPTION OF THE PLATES RELATING TO THE NAVE.

THE remarks given in page 98, on the characters of the buildings erected about the close of the thirteenth century, will be found, on examination and comparison, to apply also to the nave of the Cathedral, which was commenced in 1291.

In Plate I, the nave, with its aisles, are marked by A, c, and c. The extent from the base of the west wall to the centre of the innermost columns of the western piers of the great tower B, is about 210 ft., and in breadth, from base to base of the walls, 103 ft. 3 in. The breadth is divided into three aisles; the centre or processional aisle is about 43 ft. broad; each side aisle being about 20 ft. 3 in. In the central aisle, the letter a implies the place where, according to Mr. Drake, the remains of St. William, Archbishop of York, are deposited.¹ Mr. Drake, writing on those remains, remarks:—"At the *Reformation* the shrine was demolished, and no remembrance left of the place, but a tradition that this Saint laid under a long marble stone spotted, in the nave of the church. *May 27, 1732*, at the laying the new pavement in the Cathedral, I got leave to search under this stone, the Reverend the Dean, and some other gentlemen, being present. At the raising of it, we found that the stone had been inverted, and, by the mouldings round the edge, it appeared to have been an altar stone. Upon digging about a yard deep, the workmen came to a stone coffin, 6 ft. 6 in. long, the lid arched, on which was a cross the length of the coffin. When the lid was turned aside, there appeared a square leaden box, three-quarters of a yard long, about 8 in. diameter at the top, and gradually decreasing to the bottom. In this box the bones were deposited; it had been closely soldered up, but was decayed in many places, and was easily opened with the fingers. The smaller bones, and those of the skull, which were broken, were wrapt in a piece of sarsenet double, which had acquired the colour of the bones it contained; some of which sarsenet, for curiosity sake, we took out. The larger bones were put down to the bottom of the box; and, by the mensuration of a thigh-bone, entire, our prelate appears to have been about 5 ft. 6 in. high. On the middle of the box was a small plain cross made of two pieces of lead of equal bigness, and at the end was laid a piece of stuff, which mouldered upon touching. There was nothing like an inscription, either within or without the box, or upon the altar-stone, that I could find, to denote that it was the saint we looked for; but the circumstances put together, the matter to me seems indisputable. The remains of this once famous prelate were carefully repositied in the coffin, that closed, and the grave filled up. But that the curious may be farther satisfied about it, I have caused the representation of the coffin and box to be engraven, and the place where they lye to be marked in the plate of the ichnography of the Cathedral."² The letter b was probably the situation of St. William's shrine and altar; c was probably the site of the altar of St. Edmund, founded for the soul of Robert de Pynchebek;³ it was adjoining this site that the venerable Archbishop William de la Zouch, was interred;⁴ d is considered to be the tomb of Archbishop Melton;⁵ e is the entrance to the ancient magnificent Chapel of St. Mary and of the Holy Angels;⁶ f is the situation of the old font, which, in

¹ *Eboracum*, No. 34, in the old plan, p. 492.

⁴ Page 132.

² *Eboracum*, p. 420.

⁵ Page 125.

³ See above, p. 123.

⁶ Page 19.

disobedience to the orders of Sir Thomas Fairfax, given to his adherents during the contentions in the reign of Charles I., was thrown down by them. "The cover whereof," says Mr. Gent,¹ "might emulate any in England for curious work and stateliness in going up in pinnacles and spires very near to the top of the side arches." It is supposed the top was attached by a rope to the mouth of the large wooden dragon, which projects from the triforium, the tail of which expands, and the whole is formed and fixed as an easy and powerful lever to raise the stupendous cover, as occasion required.² The font is now obscurely placed at g, in the west aisle of the south transept; the letter g in the nave is supposed to be the situation of the ancient pulpit, as the people were always instructed in the nave from a pulpit which stood between the font and St. William's tomb.

"In the old floor or pavement," says Mr. Drake,³ "were a number of circles, which ranged from the west end up the middle aisle, on each side and in the centre. They were about forty-four on a side, about two feet distance from one another, and as much in diameter. Those in the midst were fewer in number, larger, and exactly fronted the entrance of the great west door, that circle nearest the entrance in this row being the largest of all. We take all these to have been drawn out for the ecclesiastics and dignitaries of the Church to stand in, habited according to their proper distinctions, to receive an Archbishop for installation, or any other solemn occasion. The Dean and the other dignitaries, we presume, possessed the middle space, whilst the Prebendaries, Vicars, Sacrists, Priests at altars, &c., belonging to the Church, ranged on each side." In Mr. Drake's old plan of the Church these circles are represented.

The old floor of the Church was decorated with almost an innumerable quantity of gravestones, many of which shone like embroidery, being enriched with the images, &c., in brass, of Archbishops and other ecclesiastics, represented in their proper habits, and having also monumental inscriptions upon them, in order to convey down the names, qualities, and desires, of the venerable dead to the latest posterity; but during the early years of Elizabeth's reign the inflamed zeal of the pretending Reformers vented itself not only against the old religion and its advocates, but against all sacred carvings and paintings, and even against the sepulchral brasses, by tearing all of them from the tombs and monuments of the dead. In this general sacrilegious destruction and robbery it is very probable the numerous brasses in the Cathedral formed a portion of their prey.

PLATE XCV.

The internal length of the magnificent nave is divided into eight compartments, each having the same elevational heights for the capitals, string-courses, &c. The elevation is divided only into two stories. The first or lower story contains a lancet or acute arch, which, by the aid of the noble piers, extends to a height of fifty feet from the floor. The arch is enriched with a series of bold and highly-relieved mouldings. The piers are adorned with vertical three-quarter attached columns, octagonal bases, and capitals, with elegant and deeply-relieved foliage. The columns are alternately large and

¹ History of the Cathedral of St. Peter, in York, p. 49.

² The head of the dragon suffered greatly in the late burning of the nave, and this circumstance nearly proved fatal to the whole of it; some members of the Restoration Committee, regarding it merely as an object of superstition, were desirous of entirely removing it: happily there were others who knew its original purpose, and its value as an index to the site of many important events recorded in the registers of the Church, and through their zealous exertions it has been preserved, and furnished with a new head.

³ *Eboracum*, fol. 519.

small, and are placed so as to seem to be supporting either the ribs of the vault of the side aisles and the mouldings of the arch, or extending to bear the ribs of the vault of the centre aisle.

The side aisles are of but one story in height, and in length are divided to correspond with the divisions of the centre aisle. Each compartment contains a window of three lights, with trefoiled heads, and the space of the arch is adorned with three quatrefoiled lights. The dado beneath the windows is adorned with pannels containing one arch embracing two smaller, and elegant tracery beneath a straight-lined gable richly and boldly crocketed and finialed; each pannel is separated by a buttress with an elegant pinnacle. The apex of the vault of the side aisles is about 50 feet from the floor.

The second or clere-story is principally adorned with a window, extending in length, with its sill and arch mouldings, about 42 feet. It is divided into five lights, of which about 13 feet are formed as an open screen to the triforium, having trefoiled heads, straight-lined pediments richly crocketed, united with a quatrefoiled cornice or pannel.¹ Each of the five lights has a trefoiled head, and the space of the equilateral triangled arch is adorned with a circle embracing a square with trefoils, quatrefoils, &c. From the attached columns which divide the compartments of the nave, spring, at the height of about 54 ft. 6 in., the mouldings, or ribs, to support the vault of the centre aisle, the distance of the apex being from the floor about 93 feet. The original vault was formed of oak boards, but at the close of the last century the boards were taken away, lath and plaster substituted, and all the elegant and elaborate sculptured bosses, which were covered with gold, were coloured or painted to correspond with the plaster.

Little needs to be said of the exterior of the compartments, as the preceding description is applicable to the principal features. The buttresses on the south side, as represented in the plate, diminish at three divisions as they ascend, and at each division are adorned with tracery, pediments, crockets, and finials. These adornments and diminishings are absent on the north side. From the general buttresses originally sprang flying or opposing buttresses, to counteract the pressure of the roof on the central aisle, but many years since they were taken down, being much decayed.

The profile A represents the external basement enrichments used on the nave, drawn to the subjoined scale; the profile B represents the proportions and mouldings forming the bases to the piers; and the profile C exhibits the mouldings and proportional foliage used for the capitals—also to the subjoined scale.

It is almost impossible to convey a proper impression, by mere description, of the magnificence of the façade or west front, or to give a distinct idea of its various characteristic features. Its horizontal extent of 139 ft. 6 in. clear base is divided into three portions by massive buttresses, which also are divided by string-courses and adorned with pannels, tracery, pediments, crockets, and finials. The central division contains the principal entrance, which is divided into two doorways by a slender pier, supporting the heads of the entrances and the tracery in the space of the arch. The arch is adorned with a profusion of elaborately-wrought foliage and a series of niches, containing representations of the Fall of Man and its consequences; and the jambs are enriched by columns and bold mouldings. On each side of the entrance are placed niches, with pedestals for statues. The arch of the entrance is

¹ In the centre arch of each bay of the triforium formerly stood an effigy either of a King in royal robes, or of a Queen with her falcon, or of a Warrior completely equipped, and, from their situation, it might have been supposed they would have escaped fanatical disfiguration; but, alas, several of them received decapitation and other mutilations, and the only one remaining perfect is St. George, which stands opposite the projecting dragon, whilst some of the others are taken down, and are deposited in the doubtful charge of the masons.

covered by a straight-lined pediment richly crocketed and finialed, within which, in a niche, sits an Archbishop, with the model of the Church in his hand, intended probably for John le Romain, who began the nave in 1291. On the one side of the pediment stands the figure of a Vavasour, with a rough stone in his left arm, and on the other side the figure of a Percy, with a wrought stone in his right hand, indicative of the aid those illustrious families gave to the fabric.¹

Above the principal entrance is a noble window of eight vertical lights, having trefoiled heads at the springing of the general head or arch. The tracery is formed by the principal mouldings into the flaming heart, and adorned by the secondary mouldings with foliated and cusped enrichments, the whole exhibiting an unequalled specimen of the windows used at the beginning of the fourteenth century. Above the window is a crocketed pediment, which runs above the battlement on the general cornice, and is pierced and adorned with elegant tracery, through which the gable of the roof is seen, also adorned with tracery; the whole finishing with battlements of open work, ascending the sides of the roof, and an open tabernacle, crowned with a crocketed pinnacle at the apex.

The side divisions of the west front contain each an entrance undivided and rich in adornment, but inferior to the grand west door: the arches have no pediment. Above each entrance is a window, corresponding in general features with the side windows of the nave; above this is a series of arches, and a quartrefoil pannel, and then another noble window of four lights, with flowing tracery in the space of the arch, the whole crowned with a cornice and an open battlement. From about the sole of the battlement, which is about 99 ft. from the ground, commences the noble bell-towers, finished about 1460, each being, with its pinnacles, about 103 ft. 3 in. in height, and 30 ft. 6 in. square: the principal feature in each of them is the window, which contains three lights and almost vertical tracery cusped; the arch is crowned by an ogee pediment richly crocketed and finialed. The spandrils are decorated with pannels, arched and crocketed. The angles of the towers are double-buttressed, which appear to diminish from the ground by four breaks, gabled and crocketed: each tower is crowned with an elegant cornice, an open battlement, and eight good proportioned pinnacles, tastefully decorated with pannels, gables, crockets, and finials. The finials extend to about 201 ft. 3 in. from the ground.

The interior elevation of the three compartments of the west front correspond with the exterior, as far as circumstances will allow. The slender shaft of the central entrance is adorned with a pedestal and beautiful canopy; upon the pedestal, or its predecessor, formerly stood the image of St. Peter;² above the apex of the entrance is a large niche, which probably contained the figure of the Crucifixion,³ and in corresponding large niches in the spandrils of the entrance probably were placed, in one the image of the Blessed Mary, and in the other the image of St. John.

On the spandrils of the arches of the side entrances are representations of some of the particular actions recorded under the old law; as, Samson and the Lion, and Delilah cutting off Samson's hair, Jacob's wrestling, David and the Lion, Samson and the Foxes, Samson in Captivity, &c. On each side of the heads of these side entrances are three niches, which, from the evidence of remnants of iron cramps, appear to have formerly contained images, probably of the apostles. The windows of the nave

¹ See note, p. 50.

² William Johnson, by will dated 20th day of March 1530, gave his body to be buried, "afore the ymage of sanct Petur standing in the midst of the church dore at the west end of sanct Petur Mynstre."—Regist. A y. fol. 158.

³ In a Fabric Roll, A.D. 1419, is the following item:—Paid for four gallons of oil, bought for the lamp burning before the Crucifixion in the Nave of the Church, for the year, iiis. vid.; also, paid to the Sacristan, for keeping the same lamp lighted, xviiiid.

are well stored with stained glass, and the effect of the whole is generally acknowledged to be, not only impressive, but awful.

PLATE XCVI.

In the vault of the nave there were one hundred and forty-seven sculptured enrichments, placed at the springing or union of the various ribs forming the support and tracery of the vault; some were placed merely as brackets, some were only attached bosses, but several were actual key-blocks, or unitors of the ribs of the vault. They were all formerly covered with gold, and well relieved by the coloured ribs and vault.

The plate contains a representation of a large key-block. There was one of these blocks at the centre of the eight compartments into which the nave is divided; consequently, there were eight similar-sized blocks, each embossed with a representation connected with the Christian dispensation: as, the Annunciation, the Nativity, the Adoration of our Saviour, &c. The present block was the first principal one from the west end. Its dimensions were 3 ft. 3 in. by 2 ft. 11 in., and it projected from the vault 1 ft. 7 in., the face being about 91 ft. 6 in. from the floor.

The embossment exhibits a representation of the act of announcing the birth of the Redeemer, or of the Archangel Gabriel saluting the Blessed Virgin Mary, with the words, "Hail full of grace, the Lord is with thee; Blessed art thou among women, &c." The Archangel holds a scroll in his left hand, having the words, "*Ave Maria Gratia*," and the Blessed Virgin is in a position denoting the amazement caused by the salutation. Between them stands a flower-pot, from which issues a purfled stem, probably intended for a lily, the usual emblem of the Virgin's purity and odour of sanctity. Near her head is the figure of a dove, the emblem of the Holy Spirit that was to come upon her. One Thorn-leaf adorns each of the principal groins.

PLATE XCVII.

This plate contains side representations of two key-blocks, selected out of eighteen, which were used for the springing of the minor ribs, which, previous to the late fire, formed the tracery of the spaces between the principal ribs of the vault;¹ they are each about 3 ft. 2 in. in length, and 1 ft. 11 in. in breadth. The boss A is the Thorn and its fruit, and the boss B is the Oak and its fruit, with a gatherer thereof. Both representations imply the autumnal season.

PLATE XCVIII.

This plate exhibits four representations selected from thirty-two key-blocks, placed in the late vault at the union of the diagonal and the tracery ribs: they were each about 1 ft. 10 in. in diameter. The block A is embossed with the leaves of the Thorn; the boss B is composed of the upper and under surfaces of the leaves of the Oak, and a little fruit; C is composed of the leaves of the Thorn and the Oak; and the boss D is adorned with the leaves and fruit of the Maple.

PLATE XCIX.

This plate contains representations of two blocks selected from forty-eight which were used as

¹ The late vault was adorned with principal and secondary ribs; the latter being about three inches less than the former in thickness, with a proportional less depth, gave a pleasing lightness to the vault, and prominence to the bosses;—an effect which is much wanted in the new heavy vault, in consequence of the ribs being uniformly of the larger size.

brackets or bosses, placed at the ends of the ribs against the side walls. The bracket *a* exhibits probably a Heron and a Spoonbill. The bracket *b* is a production of the carver's or designer's imagination. Each bracket was about 2 ft. 2 in. in breadth, and 1 ft. 3 in. in depth.

PLATE C.

This plate presents a selection of the crockets and finials formed above the heads of the arches of the open triforium (see interior elevation, Plate XCV). The example *a* exhibits the crockets and finial formed of the leaves of the Thorn, but the example *b* shows the crockets in other conventional forms for the Thorn; and the finial is a beautiful combination of the conventional leaves of the *Herba Benedicta*.

PLATE CI.

This plate contains another of the eight key-blocks described in Plate XCVI. The block was 3 ft. 4½ in. by 2 ft. 11 in. in diameter, with a projection from the vault of 1 ft. 7 in. The embossment is a representation of the Nativity, or of the infant Jesus, his Blessed Mother, and St. Joseph, in the stable at Bethlehem. The Blessed Virgin is giving nourishment to the Holy Infant, whilst St. Joseph appears to be asleep. The Star is conspicuously placed. Angels are seemingly rejoicing, and casting their thuribules with incense; and an ox and an ass are placed at the manger, according to a tradition handed down from early times.

PLATE CII.

This plate exhibits four representations, selected from the same series of key-blocks described in Plate XCVIII. The block *a* is embossed with the leaves of the small Maple; the boss *b* is adorned with the leaves of the Oak; *c* is embossed with the leaves of the large Maple; and the block *d* is adorned with the leaves and flowers of the Rose.

PLATE CIII.

This plate contains the front representation of two key-blocks, selected out of the sixteen mentioned in Plate XCVII. They were each about 3 ft. 1 in. by 2 ft. 6 in. in diameter, and projected 1 ft. 6 in. The block *a* is embossed with a representation of a Man fighting a Dragon, with feathered wings and warted body, both figures being placed between an Oak-leaf and a Thorn-leaf and fruit. The boss *b* represents a naked Man fighting a Dragon with bats' wings and smooth body, the tail of which is transformed into a branch of Ivy, with leaves and fruit.

PLATE CIV.

This plate exhibits representations of two capitals with their foliage, selected from the upper capitals, from which spring the principal ribs for the vault of the centre aisle. They are about 1 ft. 2 in. in height, and are placed about 63 ft. 6 in. from the floor. The capital *a* is adorned with a beautiful combination of the leaves of the Thorn, and the capital *b* with two tiers of the leaves of the Maple.

PLATE CV.

The representations in this plate are selected from the same series of key-blocks as mentioned in Plates CII. and XCVIII. The block *a* is embossed with a front view of a Lion and Thorn-leaves; *b* is adorned with two Dragons, with feathered wings, scaled bodies, and eagles' claws, between two large Thorn-leaves; the block *c* is embossed with two fighting Dragons, the one having feathered wings

and scaled body, the other hath bats' wings, warted body, and eagles' claws ; *d* is embossed with the whimsical conceits of the carver or designer.

PLATE CVI.

This plate represents another of the eight key-blocks mentioned in Plate XCVI. The block was 3 ft. 5½ in. by 3 ft. 2 in. in diameter, with a projection of 1 ft. 7 in. The embossment is a representation of the three Wise Men, or Kings, as they are commonly supposed to have been, and as they are here exhibited, visiting the infant Jesus, and doing homage to him, according to the custom of the East, by presenting to him costly gifts. The extraordinary Star that guided them to Bethlehem is also represented, and conspicuously placed above their heads, and cherubs and angels with thuribules adorn the groins, and glorify the scene.

PLATE CVII.

This plate exhibits another selection of the crockets and finials mentioned in Plate C. The example *a* displays the crockets formed of the leaves of the Thorn, with a finial of three tiers of the leaves of the Oak. The example *b* exhibits the crockets formed of Oak-leaves, and the finial composed of three tiers of the leaves of the Thorn.

PLATE CVIII.

This plate contains representations of other two of those key-blocks described in Plate CIII.; they were each about 3 ft. 2 in. by 2 ft. 6½ in. in diameter, and projected about 1 ft. 6 in. The embossment *a* is composed principally of two combatants, one being a sagittary. Leaves and fruit of the Oak adorn the retiring parts. The boss *b* is principally composed of a branch of the Oak, with leaves and fruit ; a gatherer of the fruit is placed on one side, and a huntsman and his dog are placed on the other. Both the bosses are representations of the autumnal season.

PLATE CIX.

This plate presents the representations of four bosses selected from fifteen, placed as attached blocks upon the junction of the tracery ribs with the ridge-band or rib : they were each about 2 ft. 3 in. in diameter, and 1 ft. in thickness. The boss *a* is composed of a small stem and leaves of the small Maple ; *b* is adorned with a stem, three flowers, and leaves of the Rose ; *c* is embossed with a stem and leaves of the Maple ; and the boss *d* is adorned also with the leaves of the Maple.

PLATE CX.

This plate displays the representations of two capitals, selected from the capitals on the mullions in the windows in the clerestory. Both capitals are about 9½ in. in height, and are placed about 65 ft. from the floor. The capital *a* is adorned with bold and well-executed leaves of the Vine, and the capital *b* is embellished with equally bold leaves of the Maple.

PLATE CXI.

This plate exhibits another of the eight principal key-blocks mentioned in Plate XCVI. The block was 3 ft. 4¼ in. by 3 ft. 2 in. in diameter, and projected from the vault about 1 ft. 11 in. The embossment is a representation of the Resurrection of Jesus Christ ; he appears to have got one leg out of the

tomb, and is in the act of blessing as he rises ; the wounds in his hands, side, and foot, are conspicuous, and he bears the Cross in his left hand. On one side stands an angel holding back the large cover of the tomb, and on the other side stands an angel offering incense to the rising Saviour. An angel is also placed with a thuribule in each of the principal groins, to give homage to the Conqueror. Beneath, or in front of the tomb, are the special guards of the tomb, in full armour, apparently under the influence of sleep.

It has already been observed by Mr. Halfpenny, that the foliage represented on the bosses in the vault was much more natural and graceful than the representations of the human figure ; an observation which the principal figure on this boss evidently corroborates.

PLATE CXII.

This plate contains representations of four of the key-blocks mentioned in Plate CIII. ; they were each about 3 ft. by 2 ft. 6 in., and projected 1 ft. 9 in. The embossment *A* is formed of the leaves and fruit of the Vine ; the boss *B* is adorned by a branch having the five-lobed leaves of the Maple ; *c* is composed of the leaves and fruit of the Thorn ; and the block *D* is embossed with the five-lobed leaves of the Maple.

PLATE CXIII.

This plate displays two representations from the series of capitals mentioned in Plate CIV. The capital *A* is decorated with a branch of the Vine, with the leaves and the fruit ; and the capital *B* is adorned alternately with a piece of the Thorn, with its flowers and fruit, and a sprig of the Oak, with leaves and fruit.

PLATE CXIV.

This plate contains representations of four bosses, selected from the attached blocks described in Plate CIX. The boss *A* is composed of a conventional continuous leaf of the Thorn ; *B* is adorned with the leaves and fruit of the Oak ; *c* is embossed with plain and serrated leaves of the Vine, with its fruit ; and the boss *D* is decorated with the five-lobed leaves of the Maple, with its fruit.

PLATE CXV.

This plate exhibits representations of two brackets, selected as mentioned in Plate XCIX. Each was in length about 2 ft. 2 in., and in depth 1 ft. 3 in. The bracket *A* is embossed with a representation of a carver forming a Swan ; and the bracket *B* is adorned with two chimerical combatants.

PLATE CXVI.

This plate exhibits another of the eight principal key-blocks mentioned in Plate XCVI. The block was 3 ft. 3 in. by 2 ft. 11½ in., and projected, at its centre, 2 ft. The embossment is a representation of the last Mystery of Jesus Christ, and the consummation of all the rest : it is the Ascension of Jesus Christ into Heaven. He is exhibited as having passed out of sight, except the feet and the edge of his garment. Around are represented the heads and hands of the Blessed Virgin and the eleven Apostles, in a position denoting surprise and admiration.

PLATE CXVII.

This plate displays representations of four bosses, selected from the attached blocks described in Plate CIX. The boss *A* is adorned with a human face, and two conventionally-enlarged leaves of the

Thorn; **b** is embellished with a Dragon lurking among Ivy; the block **c** is embossed with two grotesque heads and leaves of the Thorn; and the boss **d** is adorned with a human face, beard, and foliage.

PLATE CXVIII.

This plate exhibits another of the eight principal key-blocks described in Plate XCVI. The block was 3 ft. 3 in. by 2 ft. 11½ in., and projected from the vault 1 ft. 7 in. The embossment is a representation of the Descent of the Holy Ghost on the day of Pentecost, in fulfilment of Christ's promise that he would send from the Father the Spirit of Truth, to teach and guide his Church in truth. The Holy Spirit on the boss is represented by a Dove, and its influence by an unbroken connection between the mouth of the Dove and the mouths of the Blessed Virgin Mary and the eleven Apostles.

PLATE CXIX.

This plate contains several examples of the specimens of the ancient stained glass found in the tracery of the windows of the clerestory of the nave, as mentioned and particularly described in p. 84. Thus, examples **a b c** belong to the first specimen, **d** and **e** belong to the second specimen, the designs **f** and **g** are specimens of lustreal borders, and the design **h** is an illustration of the third specimen of glass adornment: scales are respectively attached.

PLATE CXX.

This plate exhibits the representation of four bosses, selected from the nine key-blocks belonging to the junction of the transverse and longitudinal ribs of the vault of the nave. The block **a** is embossed with the leaves and fruit of the Oak; the boss **b** is composed of the leaves and fruit of the Thorn, and animals; **c** is adorned with a branch and four leaves of the Maple; and **d** is embossed with conventional leaves of the Thorn. Each boss was about 2 ft. 7 in. by 2 ft. in diameter, and projected about 1 ft. 8 in.

PLATE CXXI.

This plate displays another of the eight principal key-blocks described in Plate XCVI. The block was 2 ft. 10 in. by 2 ft. 8 in. in diameter. The embossment represents the Assumption of the Blessed Virgin Mary to Heaven. The Church, after having displayed in regular order the Incarnation, Birth, Adoration, Resurrection, and Ascension of her divine spouse Christ Jesus, and the gift of the Holy Spirit, directs the attention of the faithful to the special favour granted to the Blessed Virgin Mary, the mother of the Redeemer, by exhibiting her Assumption to her heavenly reward in the kingdom of her Son.

The Assumption or Ascension of the Blessed Virgin Mary to Heaven is considered her spiritual birthday, or the beginning of her heavenly happiness. The Blessed Virgin having paid the common debt of nature, her body with her soul (according to traditionary belief) were soon after united and assumed by God to heavenly glory. In the boss she is represented as ascending with humility, yet with becoming dignity, and receiving the respectful attendance of angelic spirits.

PLATE CXXII.

This plate exhibits representations of four embossments, selected from sixteen key-blocks, placed upon the transverse ridge ribs. The boss **a** is composed of the five-lobed leaves of the Maple, and the

clustered fruit of the *Herba Benedicta*; *b* is adorned with the leaves and conventional flowers of the Maple, with monsters lurking in the large groins. The block *c* is embossed with a branch of the Vine, its leaves and fruit; whilst the boss *d* is adorned with several of the five-lobed leaves of the Maple. The blocks were about 2 ft. 7 in. by 2 ft. 5 in., and projected about 1 ft. 6 in.

PLATE CXXIII.

This plate presents another illustration of the ancient stained glass described as a third specimen, page 84. The original of the centre of the plate is placed in the west light of the seventh window, west of the large tower on the north side of the clerestory of the nave. The lustreal border is added to the centre, and completed from an original border placed in the tracery of the second window, west of the large tower, on the north side of the clerestory. A scale is added for the dimensions.

PLATE CXXIV.

This plate exhibits another selection of the crockets and finials described in Plate C. The example *a* displays elegant crockets formed after the leaves and fruit of the Vine, with a finial consisting of two series of the leaves of the conventional *Herba Benedicta*. The example *b* exhibits rich crockets formed of conventional-shaped leaves of the same plant, with a finial composed of two series of the leaves of the Oak.

PLATE CXXV.

This plate contains representations of two brackets, selected as mentioned in Plate XCIX. Each was in length about 2 ft. 2 in., and in depth 1 ft. 3 in. The bracket *a* is embossed with a representation of two Mermaids, one adjusting her hair with comb and mirror, the other amusing herself with a squirrel. The bracket *b* is enriched with two Monkeys, one of which appears to be personifying a Urinator, holding in his left hand the urinal, and in his right hand a stone. The other Monkey seems to be whistling, and endeavouring to blindfold an Owl (the emblem of Wisdom), by alluring it to place its head in a hood, similar to what the farmers often make for crows.

PLATE CXXVI.

This plate presents another, and the last, of the eight principal key-blocks described in Plate XCVI. The block was the first principal one from the large tower; its dimensions were 3 ft. 4 in. by 2 ft. 8 in., and projected from the vault 1 ft. 6 in., and was 91 ft. 6 in. from the floor. The embossment represents the Coronation of the Blessed Virgin Mary.

The Church, having given the Assumption of the Blessed Virgin, as represented in Plate CXXI, now presents her Coronation, or the Consummation of her Mysteries; for it is the crowning of all the virtues of her whole life. She is represented in the boss, as placed upon a throne near the Almighty, in perfect humility, whilst He is represented wearing a kingly crown, and bearing the sphere of dominion. He is also installing and enthroning the Blessed Virgin with heavenly benediction, and causing her to be crowned as Queen of the Celestial Regions.

PLATE CXXVII.

This plate exhibits representations of the embossments of two brackets, selected as mentioned in Plate XCIX. Each was in length about 2 ft. 2 in., and in depth 1 ft. 5 in. The bracket *a* presents

two grotesque figures, probably designed with some artistical reference to the vision of Ezekiel. The bracket *B* is adorned with two imaginary combatants, one having whole, the other divided hoofs.

The representations in this plate, and those in Plates XCIX., CXV., and CXXV., are given as specimens of the brackets that were placed at the ends of some of the ribs of the vault, at the clerestory walls. Several of the brackets were adorned with foliage, but many were embossed with grotesque sculptures, somewhat similar to those already given; and as those grotesque brackets were not allowed to be replaced in the present vault, the author regrets that great probability exists of the remainder being for ever lost to the public, as he has found it impossible to introduce representations of them within the limits of the present work.

PLATE CXXVIII.

This plate presents several other illustrations of the ancient stained glass, described as the third and succeeding specimens in page 84. The example *A* is a portion of an octofoiled compartment, with the addition of a rich lustreal border, belonging to the third specimen, as are also the rich borders *B*, *C*, *D*, *E*, and *F*. The example *G* is the simple trefoiled folded leaf of the *Herba Benedicta* unveined, and without reticulated shading; it belongs to the fourth specimen. The example *H* is the leaf adorned with black lines, in forms of two folded leaves; it belongs to the fifth specimen. The example *I* presents the area of the leaf, embellished with a cluster or a series of trefoiled leaves; it belongs to the seventh specimen. A scale is added for the dimensions.

PLATE CXXIX.

This plate exhibits representations of four bosses, selected from the key-blocks described in Plate CXXII. The boss *A* is composed of convex and concave leaves of the Oak, with grotesque faces; *B* is adorned with a representation of St. Michael combating the Dragon, which being compared with the representation of the same subject from Archbishop Walter Grey's Chantry in the south transept (Plate XL.), becomes a valuable specimen of the art of design in a different century. The boss *C* is composed of a branch of the Thorn, with leaves, among which is a Dragon; and convex leaves of the Oak, among which is a Man. The block *D* is adorned with a stem, the leaves and the fruit of the Vine. In the groins are grape-gatherers and hideous monsters. The blocks were about 2 ft. 7 in. by 2 ft. 5 in., and projected about 1 ft. 6 in.

With this plate the author closes a series of representations selected from the drawings he made with much anxiety and attention from all the bosses and brackets in the nave of the Church during the month of December 1834, and the early part of the year 1835, when a scaffold was erected for the cleansing of the nave. The object then was to take representations of all those ancient sculptures, and, at leisure, to select the most curious for illustrating the history of the Church; but the lamentable destruction of the vault, and its admirable carvings, on the 20th of May 1840, proved that the drawings had been made, undesignedly, for a more extensive undertaking than it had entered into the author's mind to conceive, and gave to them a far higher value than he had ever thought they could possess; for they now exist as unique drawings, and have been the gratuitous means of producing a tolerable restoration of the ornaments of the vault of the nave.¹

¹ The bosses attached to the new vault were sculptured by our fellow-citizen and ingenious artist, Mr. Wolstenholme, from these drawings, gratuitously supplied by the author; but as the bosses are now only attached to the ribs, several of the graceful terminations, which lay on portions of the ribs worked in the key-blocks of the original vault, could by no means be restored; thus compelling stiffness and abruptness to exist, where ease and freedom were formerly displayed.

CHAPTER VI.

STATE OF THE CHURCH FROM THE EIGHTH YEAR OF THE TRANSLATION OF ARCHBISHOP THORESBY, A.D. 1360, TO THE SIXTH YEAR OF THE TRANSLATION OF ARCHBISHOP WOLSEY, A.D. 1520.

SECT. I.

COMMENCEMENT OF THE EASTERN AND WESTERN PORTIONS OF THE PRESENT CHOIR, THE SOUTH BELL TOWER, THE LANTHORN TOWER, THE NORTH BELL TOWER, AND THE ROOD-LOFT OR ORGAN SCREEN.



AS the new nave advanced towards completion, the defects of the old choir, and of the large tower, then called the Bell Tower, and their unsuitableness to the new work, became more strikingly apparent ; and as the incongruities in style and dimensions could not be remedied by any repairs or alterations, serious thoughts were entertained of reconstructing these portions of the fabric.¹ The zeal which had been manifested in the building of the new nave, encouraged the hopes of those who were desirous of carrying the sacred edifice to the highest degree of perfection ; and the pious munificence of the Archbishop in forwarding the then nearly completed nave, excited an earnest wish that the new works should be commenced while the See was filled by so powerful and liberal a prelate.

To aid the funds for completing the yet unfinished parts of the fabric, among which were the vaults of the centre aisles of the south and north transepts, as appears from a comparison of the contour of the ribs of these vaults with that of the ribs of the late vault of the nave, the Archbishop issued from Cawood, on the 7th of January 1361, an order to his receiver to pay to the keeper of the fabric twenty pounds sterling ; and on the 14th day of April, he further ordered thirty pounds to be transferred for the same purpose.

In order to procure means, not only for completing the works then on hand, but also for commencing the erection of a new choir, the Chapter had, probably during the early part of the year 1360, decreed and imposed, in full convocation, a tax of one-twentieth part of the revenues of all ecclesiastical dignities, &c., to remain in force for three years ; as appears from the following brief :—

“ Brief of Monition concerning the payment of the Tax of one-twentieth granted to the Fabric.

“ The Chapter of the Church, &c. (the Dean thereof, &c.)—To all and sundry our brethren and fellow-canons and other persons whomsoever, having or holding dignities, administrations, offices, prebends, or ecclesiastical benefices whatsoever, in our said Church of York, greeting and brotherly charity in the Lord. Whereas we, in a full convocation of our brethren and fellow-canons, and of all and sundry others having or holding in our said Church dignities, administrations, offices, prebends, or ecclesiastical benefices, lately held for certain burthens of our said Church, and for effecting the necessary repair and amendment of divers and known imminent deficiencies, as well in the choir and belfry as in other parts of the said Church,—having premised a full and careful inquiry, and with the unanimous counsel and assent of our said brethren and fellow-canons, for this cause specially called, and of others then present, and of the proctors of those absent, then in like manner appearing in our Chapter-house, did, for the

¹ This appears to have been the case so early as the year 1348. See p. 126.

above-mentioned and other legitimate reasons, impose a certain moderate portion for the sustaining and supporting of the aforesaid burthens and of the fabrie aforesaid, namely, a twentieth part of the dignities, parsonages, administrations, offices, and benefices held by us and by them, on all and sundry persons having or holding in our said Church of York dignities, parsonages, administrations, offices, prebends, or ecclesiastical benefices whatsoever, to be paid for the period of three years then next following;—and did decree that the same should be paid by us, them, and each of us and them, also out of our and their dignities, parsonages, administrations, offices, and benefices aforesaid, on the Feasts of the Purification of the Blessed Virgin Mary, and of the Nativity of St. John the Baptist, by equal portions, in each year of the period of three years above-written, according to the customs and statutes of our said Church, to the observance of which they and each of them are especially bound by the obligation of their oath, inasmuch as the revenues, rents, and proceeds belonging to the fabrie of our said Church cannot suffice, nor are sufficient at this time, for the support and sustaining of the said fabrie and the burthens of the same, without the help of contributions from other sources. And although the amount of the imposition aforesaid, in as far as it affects you, and each of you individually, ought to have been paid at the Feast of the Purification of the Blessed Virgin Mary, now lately elapsed, for the first third of the first year's payment thereof, but many of you have hitherto delayed to comply with the tenor of the imposition aforesaid, regarding the amount hereof affecting you, and your benefices; wherefore we do, by the first, second, and third tenor of these presents, require and admonish you and every one of you, that you, and every one of you, who have not yet satisfied your obligation concerning the amount of this (tax) affecting you, do pay, without deduction, the said twentieth part of the tax, in as far as it individually concerns your dignities, parsonages, administrations, &c., for the first third of the aforesaid payment, to Master John de Cotyngham, our chamberlain, keeper of the said fabrie, and our receiver specially deputed in this matter, within the space of one month, to be reckoned continuously from the date of these presents,—under penalty of the greater excommunication, and of sequestration of the revenues, rents, and proceeds of your aforesaid dignities, parsonages, administrations, &c., which we purpose canonically in the event (of non-payment) to publish against the persons of those not paying this imposition, such delay, fault, and offence, on their and your part, having preceeded and deservedly requiring it. And we have thought it expedient, forasmuch as the nature of this business is (such), and the urgent necessity of our aforesaid Church of York, and its evident advantage truly demand it, thus to fix a peremptory term (for payment). Fare ye well. Given at York, the 13th of February, in the year of our Lord 1361.”¹

Six months had not elapsed after the issuing of this peremptory order, when the erection of a new choir was solemnly considered and determined upon by the Archbishop and Clergy assembled in convocation, as appears in the following important document:—

“Indenture concerning the new work of the Choir of the Church of York, and the pulling down of the Manor (house) of Shirburn.

“This Indenture witnesseth, that the Reverend Father in Christ and Lord, the Lord John, by the grace of God Archbishop of York, Primate of England, and Legate of the Apostolic See, and the venerable the Chapter of the Church of York (the Dean thereof being absent in foreign parts), taking into their serious consideration how fitting it is that every Church should be adorned in all its parts with uniform beauty, and that most especially the Choir (which is more particularly appropriated to the offering of sacrifice, the salutary exercise of offices of pious expiation, and the performance of Divine worship) should be adorned with becoming workmanship,—and that there was no place in the said Church of York suitable for the becoming celebration of the Mass (in honour) of the glorious Virgin Mary, the Mother of God, which is appointed to be daily celebrated in the said Church, they (both the said Lord Archbishop and the Chapter aforesaid) have, for certain memorable, just, urgent, probable, and legitimate reasons, thereto moving them,—inspired, as it is piously believed, with this godly design by the grace of the Divine Spirit,—and relying upon the charitable contributions of devout persons,—by mutual and deliberate counsel, having first held a convocation respecting this matter, and a diligent and solemn enquiry, together with the other solemn

¹ Regist. G c. fol. 43.

observances which by custom or law ought to be practised in regard to matters of such importance,—consented and unanimously agreed to begin the erection of such a choir; *and that the ancient choir*, which has seemed to many persons of too homely a structure, in regard of the magnificence of the nave of the Church, *should be by parts demolished* (*‘per partes dissolveretur’*), *according as, by the unanimous consent of the said Archbishop and Canons, shall be deemed expedient*, and (the materials) be converted to assist in the completion of the aforesaid new choir; they not consenting, but expressly protesting to the contrary, that the said Lord John, Archbishop of York, and the Canons of the said Church, or any one of them, their heirs or executors, or their goods or chattels whatsoever, shall be bound, in any case premised, to the completing of this work so begun; but they have both tacitly and expressly consented that neither the Lord John, Archbishop of York, nor the Canons, shall be anywise bound, or in any event obliged, beyond what they shall be willing to contribute to the fabric of the said work, from motives of charity and devotion. Moreover, whereas in the manor of the said Lord Archbishop at Shirburn (there is) a certain Hall, with a Chamber adjoining, which threatens immediate ruin, in the which manor-house all the offices necessary for the Archbishop’s making his residence there had been destroyed and suffered to go to ruin in the times of his predecessors, and that it is generally agreed that it would not be expedient to rebuild the same (both because there are other manors annexed to the archiepiscopal dignity, sufficiently near at hand and better fitted for the residence of the Archbishops for the time being, the buildings of which are very costly for them to keep in repair, and for divers other reasons, which for their notoriety need not be expressed),—it has been unanimously agreed and consented to by the Archbishop and Canons aforesaid, that the said Hall and Chamber be abolished and destroyed, and that the stones thereof, which are adapted to hasten greatly the completion of the fabric aforesaid, be applied to the more speedy finishing, through God’s favour, of the same. In witness of (all) which things, the seal of the aforementioned Lord Archbishop of York, and the seal of the venerable the Chapter aforesaid, have been appended to the present Indenture. Given at York, the twentieth day of the month of July, in the year of our Lord 1361.¹

It is worthy of particular observation, that in this Indenture it is expressly stated that the ancient choir needed not, and therefore should not, be at once demolished and removed, but only at such times and in such portions as the Archbishop and the Canons might deem to be necessary or expedient: and as recent discoveries and identified architectural characteristics have borne incontrovertible evidence to the fact that about one-half of the new choir was completed so as to be fit for the performance of divine service before the other half was begun, and as the determined magnitude of the intended new choir placed the foundations at a distance from the walls of the old choir,² there existed no material impediment to the immediate commencement of the work so generally and anxiously desired; and therefore, according to Stubbs, on the tenth day after the making of the Indenture, namely, on the 30th day of July, the Archbishop laid a stone as the beginning of the new edifice.

To testify his unabating zeal for the dignity and welfare of the new choir, the Archbishop increased the amount of his annual donation to the fund for the fabric; thus, on the 1st day of August, he desired his receiver to pay to the keeper of the fabric the sum of one hundred marks towards the first stone, then laid by him,³—and also on the 3rd day of October, he ordered his receiver to pay to the use of the said fabric the sum of fifty pounds sterling.⁴

Nor were the laity less anxious for the commencement and completion of a new choir. One proof of this may be seen in the following extract from the will of Agnes de Holme, widow of Robert de Holme, of Burton in Lonsdale, who, in addition to a gift of one hundred shillings of silver to the fabric, adds—

“I also bequeath to the new fabric of the choir of the Cathedral Church of St. Peter of York such a sum of money, to be levied out of my goods, as would be sufficient wherewith a competent person would be wont and could

¹ Regist. G c. fol. 52.

² See plans in Plate II.

³ Thoresby’s Regist. fol. 316.

⁴ Ibid. 317.

be hired to make a pilgrimage for another person to (the shrine of) the Apostle St. James, for the construction of one glass window; and I desire that in one light of the said glass window be placed an image of St. James the Apostle, and in the other light thereof an image of St. Katherine the Virgin.—Dated 11th day of October, 1361.”¹

The Archbishop appears to have been not merely a donor of timber from his woods, as his predecessors had been, but a purchaser of timber-trees for the works of the fabric; for on the 5th day of April 1362, he gave orders that twenty pounds sterling should be paid to Robert de Rither, Lord of Rither, for twenty-four oaks, which he had purchased for the use of the fabric of his Church of York.²—He also, again to aid the funds, on the 13th day of April, desired the sum of thirty pounds sterling to be paid for the use of the said fabric.³—The Archbishop had recourse also to his episcopal authority in aid of the funds for the fabric, by granting a partial relaxation of penance enjoined to all contributors to, or aiders of, the fabric of the new choir. This appears in the following:—

“Brief of the Indulgence granted by the Lord Archbishop to the benefactors of the fabric of the new Choir.

“John, by Divine permission, &c. To our dearly-beloved children, the clergy and people of the Deanery of Pontefract, in our diocese, health, grace, and blessing. The law of gratitude requireth, and the sanction of a canon enjoineth, that all Catholic children of our Holy Mother the Church should frequently and devoutly visit and honour their spiritual mothers, to wit, the Cathedral Churches to which they are subject. Truly, therefore, we and our dearly-beloved sons, the Chapter of the Church of York, being desirous, for the praise of God, and for the more effectual stirring up of your devotion and that of other faithful Christians, with God’s favour to embellish the said Church, our Spouse and their and your Mother, and have begun to erect a new choir of suitable extent and eminent beauty, the fabric whereof, if it is to proceed expeditiously as we wish, will require a very considerable outlay, which our means are unable to support, unless by God’s favour we derive abundant aid thereto from other quarters,—do earnestly beseech and exhort you in Christ, that, duly taking the premises into your favourable consideration, ye be willing, as becometh humble children, devoutly to visit your said Mother (Church), or at least, if ye cannot conveniently do so, that out of the goods bestowed upon you by Almighty God ye do compassionately stretch out a helping hand towards the happy accomplishment, by God’s favour and with your aid, of the said fabric,—so that the failure of your personal visitation may be supplied by your liberal bounty. And whereas the honour of the Mother is rather the honour and consolation (of her children), ye will herein promote your own honour, and not a little increase the amount of your merits; and that we may the more fervently stir up the favourable dispositions of yourselves and other faithful Christians to this good work by the bestowal of spiritual gifts, we, relying upon the mercy of Almighty God, and the merits and prayers of the glorious Virgin Mary, Mother of God, and of the blessed Apostles Peter and Paul, and of the most holy confessor St. William, and of all the Saints, do, by these presents, mercifully grant to you all, and to others whose diocesans shall ratify this Indulgence, being truly contrite for their sins, and having confessed, who shall as aforementioned devoutly visit our said Church of York, or who, out of the goods bestowed upon them by Almighty God, shall contribute acceptable charitable aid to the fabric of the choir thereof, or who shall, by word or deed, persuade others to do the like,—forty days of indulgence. And whereas the despatch of the said fabric is a matter which we have, as we ought, especially at heart, we have deputed certain persons as special proctors and messengers (on behalf) of us and of our said Chapter in this matter, to ask and receive the charitable contributions of yourselves and other faithful Christians towards the fabric aforesaid, exhorting you, and each of you, devoutly in the Lord, and strictly enjoining you of the clergy, in virtue of obedience, that, as often as our said proctors or messengers, or any one of them, shall address themselves to you in this behalf, ye do, as ye are bound, kindly receive them, and each of them, with especial favour and grace, and permit them freely to speak and to set forth the concerns of the said fabric in the several Churches, collegiate, conventual, and parochial, and Chapels of the said Deanery, and that ye do effectually endeavour to further the concerns thereof with your parishioners in preference to all other collections, and with due diligence persuade the people subject to you, that for the remission

¹ Regist. B y. fol. 32 b.

² Thoresby’s Regist. 318.

³ Ibid.

of their sins they do contribute acceptable charitable aid to the aforementioned fabric. We moreover strictly enjoin you, that whatsoever shall be collected for the work of the said fabric ye do cause to be entirely paid over to the aforesaid proctors or messengers, without any hindrance whatsoever. In witness whereof, &c.”¹

This letter was sent forth by the Venerable Chapter to all and sundry rectors, vicars, chaplains, and to all proctors established within their jurisdiction, with this injunction :—

“ We charge you all, and each of you, in virtue of holy obedience, strictly enjoining you, that whereas Master Robert de Newton, a parson in our Church of York aforesaid, the bearer of these presents, will present himself to you, with a letter of the Reverend Father in Christ and Lord, the Lord John, by the grace of God, Archbishop of York, Primate of England, and Legate of the Apostolic See, concerning the new fabric of our said Church,—for the business thereof, presenting and shewing to you our present letter, ye do, in preference to all other concerns and indulgences admitted or to be admitted, kindly and favourably admit the said Master Robert to set forth the said letter of the aforesaid Lord Archbishop, and the contents thereof, at such places and times as to the said Master Robert shall seem expedient, and to do, exercise, and despatch all and sundry matters which the tenor of the said letter of the Lord Archbishop exacteth and requireth, returning to the said Master Robert the said letters, both the Lord Archbishop’s and ours, without any hindrance when he shall ask for them. Given at York, the 20th day of January, in the year of our Lord 1363.”²

The ardent zeal of the Archbishop did not allow him to confine his exertions in aid of the new choir to his own spiritual and pecuniary means, but it incited him to supplicate Pope Innocent VI. to extend his spiritual aid to the fabric of the new choir, by granting some large relaxation of penance enjoined upon the frail faithful. His Holiness attended to the request, and graciously granted a relaxation of two years and two forty days, to continue for ten years.

Innocent died on the 12th September, A.D. 1362, and was succeeded by Urban V., who was elected to the pontifical chair on the 27th of the same month. No sooner was Urban duly acknowledged Pope than it appears he was also supplicated to extend his spiritual favours to the assistance of the new choir ; he, imitating his predecessors, and especially Innocent VI., granted a relaxation, on the conditions set forth in the following letter, addressed by the Chapter to the clergy in the Archdeaconry of the East Riding :—

“ Letter of Collection for the Fabric.

“ The Chapter of the Church of St. Peter of York, the Dean thereof being in foreign parts, to all and sundry rectors, chaplains, and others wheresoever established throughout the prebends and dignities of our jurisdiction within the Archdeaconry of the East Riding, greeting, in the pure embraces of the Saviour. Amongst other gifts of charity, we believe that to be most grateful and acceptable in the sight of the Most High which the well-ordered liberality of the faithful piously contributes to the praise of God and the honour of the Church, and to excite the devotion of the faithful towards Holy Church. Therefore, for as much as Pope Innocent the Sixth, of happy memory, having favourably heard and understood that the ancient choir of the Church of York is unsuitable and disproportioned to the said Church, newly rebuilt, and that the Reverend Father in Christ and Lord, the Lord John, by the grace of God Archbishop of York, Primate of England, and Legate of the Apostolic See, and ourselves, have begun to build anew a choir, of workmanship not a little costly, for the completion of which work our means are not sufficient,—being piously solicitous for the beauty of God’s house, and providently desiring, by the grant of spiritual benefits, to incline the minds of the faithful to bestow the aid of their charitable contributions upon the said fabric,—hath, by an apostolic brief, to remain in force for ten years only, mercifully released to all persons truly penitent and confessed, who shall stretch forth their helping hands to the same, two years and periods of forty days each, of the penance enjoined them. And whereas he who succeeds him, as well in abundance of godliness and grace, as in the

¹ Regist. G c. fol. 44.

² Regist. G c. fol. 59 b.

eminence of apostolic dignity, the most holy Father in Christ, the Lord Urban, by Divine Providence supreme Pontiff of the most holy Roman and Universal Church, desiring that the said work may be the more speedily and happily completed, and that the faithful of Christ may so much the more freely resort to the same, and that they may the more readily stretch forth their helping hands to the fabric of the said choir, the more speedily they shall behold themselves to be there refreshed by the gift of heavenly grace, (hath granted) to all the faithful of Christ, truly penitent and contrite, who on the festivals of the Nativity, Circumcision, Epiphany, Resurrection, Ascension, and of the Body of our Lord Jesus Christ, and of Pentecost,—and of the Nativity, Annunciation, Purification, and Assumption of the Blessed Virgin Mary, and of the Apostles Peter and Paul, under whose name the said Church is dedicated, and of St. William the Confessor, whose body hath been honourably translated in the same Church,—and also during the octaves of the aforesaid festivals of the Nativity, Epiphany, Resurrection, Ascension, and of the Body of our Lord Jesus Christ, also of the Nativity and Assumption of the Blessed Mary, and of the said Apostles Peter and Paul, and during the six days immediately following the Feast of Pentecost, shall devoutly visit the said Church, and stretch forth their helping hands to this (work), one year, &c.”¹

The date of this letter is not retained in the recorded copy, but it is very probable that the letter was circulated about the beginning of the year 1363, prior to the following brief and concession, which was written for the Diocese of Lincoln, on the 4th day of March 1363, in hopes of procuring thence aid for the fabric :—

“ Letter to the Clergy and People of the Diocese of Lincoln.

“ Know all men, that whereas Pope Innocent VI., of blessed memory, and our most holy Father in Christ and Lord, the Lord Urban, by Divine Providence supreme Pontiff of the most holy Roman and Universal Church, having heard that we, John, by Divine permission Archbishop of York, Primate of England, and Legate of the Apostolic Sec, and the Chapter of the Church of York, have begun to erect a new choir therein, of costly workmanship, with the hope of heavenly aid, and the contributions of the faithful,—hath graciously accorded ample and gracious indulgences and merciful remissions to all who may contribute to the said fabric : We, the Archbishop and the Chapter aforesaid, desiring that the said fabric should proceed more expeditiously, do ordain and appoint our beloved in Christ, Master Robert Nayroun, vicar-choral of our Church of York, our true procurator, agent, and special messenger, to publish and expound to the Clergy and people of the City and Diocese of Lincoln, the said indulgences, and others, granted both by the most holy Fathers in Christ, the supreme Pontiffs, and by others, in this matter, at such places and times as shall seem expedient, and to move and wholesomely stir up the said Clergy and people, that with the hope of this spiritual reward, they may mercifully open their helping hands in behalf of the said fabric,—and also to ask and receive the alms of the faithful, to be bestowed for the said fabric,—and to do, practise, and despatch all and sundry matters which shall be necessary or advantageous in the premises and matters relating thereto, even should they be such as to require a special mandate,—premiting that we shall hold good, acceptable, and fast in perpetuity whatsoever our aforesaid proctor or procurator shall do in the premises, or in any part of the premises. In witness of all which things, our seals are affixed to these presents. Given at York, the 4th day of March, in the year of our Lord 1363, and of the translation of us, the aforesaid Archbishop, the twelfth year.”²

On the 16th day of April 1363, the Archbishop desired his receiver, Sir William de Wirkesworth (Wykesworth or Wyrkesworth), to deliver to the fund for the fabric the sum of one hundred pounds sterling :³ also, on the 3rd day of November, the said Archbishop ordered another hundred pounds to be transferred to the use of the said fabric.⁴

So generally diffused, and, it may be presumed, so successful, were the procurators or collectors for the fabric of the Church, that other persons were tempted to go forth in the same character, unauthorized, and under sanction of forged seals. This becoming notorious, the Archbishop directed the following admonition to the Archdeacons, and also the subjoined threat to all such false collectors

¹ Regist. G c. fol. 81 b.

² Regist. G c. fol. 62.

³ Thoresby's Regist. 319.

⁴ Ibid.

and forgers of seals, in order that they should be compelled to make restitution of what they had collected falsely for the fabric of the new Choir of the Church of York.

“ Letter against false Collectors and Forgers of Bishops’ seals, that they make restitution of their collections to the fabric of the Church of York, or that they be excommunicated if discovered.

“ John, &c.—The direful covetousness of many persons (the beginning and root of all evils), so reflects its burning heat upon themselves, and impels them to so great rashness, that damnably seizing upon those things which are forbidden them, they cease not by fair means or foul, with most studied deceits, to draw to themselves whatsoever they are able, nowise dreading the offence against God or the injury to their neighbour. In truth, it hath of late through common report, come to our hearing, that certain sons of damnable contrivance, mendaciously asserting themselves to be collectors and true messengers of the fabric of the Choir of our Church of York; whereas they have not been sent or lawfully deputed for that object by us, or by the authority of us, or of others to whom it belongeth; with false, forged, and fabricated letters, and false or counterfeit seals, which they pretend to have obtained from us, craftily betaking themselves to churches and other places in our diocese where the faithful of Christ are gathered together, do collect, receive, exact, and extort (for the work of the said fabric, as they falsely set forth), the alms and charitable subsidies of the said faithful, promising and pretending to grant to those who shall bestow upon them their alms and subsidies for this object, the indulgences granted to the benefactors of the said fabric by Pope Innocent the Sixth, of blessed memory, and by the most holy Father and Lord in Christ, our Lord Urban the Fifth, now Pope, whereas they have no power so to do: and moreover taking away with them and craftily carrying off the collations, oblations, and gifts whatsoever, collected by them, of the bounty of the faithful, spiritually destined for the use of the aforesaid fabric, they do sacrilegiously convert the same to their own profane uses, or rather consume them, or keep them in their own possession, to the defrauding, cheating, and deceiving of those who bestow upon them their alms as aforesaid, to the heavy peril of their own souls, and to the hindrance and considerable damage of the aforesaid fabric, and of the despatch thereof, the prosperity and happy consummation of which we have most earnestly at heart. Wherefore we, in virtue of your obedience, and under penalty of canonical punishment, do commission you, and with strict injunction charge you, that you do admonish and effectually induce by your admonition, and cause to be induced, all and sundry collectors or messengers whomsoever of this business, by whatsoever name they are called, that within the space of fifteen days, to be continuously reckoned from the time of your admonition being made to them (of the which fifteen days, we fix and assign five days for the first, five for the second, and the remaining five for the third preceptory term and canonical monition to them and each of them), whatsoever sums shall have been offered, contributed or given to them for the work or use of the said fabric, as also all and sundry sums received by them, or any one of them, on occasion of the said fabric, or of the indulgences granted as aforesaid, in whatsoever manner they may have come into their hands, or the hands of any one of them, provided they be extant, and that they have the power to make restitution thereof, they do disclose, deliver, and make entire restitution of the same to Master John de Sandale, keeper of the fabric aforesaid, and our Receiver in this matter. Otherwise, if the contributions to this work, received or collected by them, be not forthcoming, or if they shall not be able to make restitution of the same (then) they shall entirely make good the same (or make compensation), according to their estimation and true value, to our said Receiver, within the term aforesaid, according as it shall individually regard them, under penalty of the greater excommunication, the which penalty by this writing we do pronounce against the persons of all and sundry in general, who shall contemptuously refuse to obey these your, or more truly *our* admonitions, or shall not come then to effect their delay, fault, and offence proceeding, and deservedly requiring this chastisement, the canonical monition hereof having been duly repeated. But whereas, from the daily increasing wickedness of the times and of men, the false collectors and messengers of this business, and the forgers of our letters and of our seal, and of the seals of other prelates, and of the chapters and colleges of our said diocese, do abound, and their fraud and deceit superabound, in almost every part of our diocese, in these wickednesses, and prevail more commonly and more perniciously, so that it cannot be asserted whether those who are guilty in this matter may not remain incorrigible and rebellious, being pertinaciously hardened in these their crimes,—we, not desiring to conceal the forestalled expenses of our Church aforesaid, and of her faithful children our subjects,

and of the fabric; yea, rather desiring after they have become known to us, to encounter the same by fitting remedies, as we are bound by the duty imposed upon us, especially because such detestable transactions ought not to be passed over by us any longer unpunished; and in order that the dread of punishment may prove the check of such presumption, and that they who so offend, and others by their example, may at least by the fear of punishment be deterred from the like offences,—we, by the tenor of these presents, strictly forbid all and singular, whether clerks or laymen, of our diocese aforesaid, and we will and charge you, that by you they be forbidden, to make or fabricate false letters or false seals, for this or any similar collection, or knowingly to use the same, being made or fabricated, in order to exercise the office of collectors of this collection, or in any other way to presume to collect alms, under the penalty of the excommunication above pointed out; the which sentence we will, that all and singular despisers of this our prohibition, and those who shall secretly or openly, directly or indirectly, contravene this our prohibition, shall *ipso facto* incur; and that you, in every Church of your Archdeaconry, on every Sunday and Holiday, during solemn Mass, having caused to be rung (the bells) &c.; do generally denounce or cause to be denounced, and also to publish, that the said pretenders to the aforesaid business, and all and sundry persons who shall have been guilty in the premises, or in any article of the premises, by not making restitution of their collections for the work of the said fabric, or who shall have presumed to act contrarily to this our prohibition, after the lapse of the said fifteen days, have fallen under the said sentence of the greater excommunication, and have been and are excommunicated.¹ And we specially reserve to ourself (except *in articulo mortis*), the absolution of all and sundry persons who shall have incurred our aforesaid sentences, or any one of them; nevertheless, you are to inquire concerning the persons and names of those who shall have been guilty in the premises, or any of them, . . . &c. concerning which, when you shall have satisfied yourself, you will distinctly and clearly inform us, before the feast of St. Peter in Chains next ensuing, &c.”²

In the year 1364, a memorandum was commenced of the Chantries in the Church of St. Peter of York, founded at different altars, with the names of those persons for whose souls they were founded, and also of the ornaments, possessions, and rents belonging to the same, and of the names of the Parsons and Vicars who held them; and, although it is quite uncertain when the several memorandums were placed on the continuous record, yet the following entries have been selected as evidences of the early suspension and removal, on account of the new Choir, of some of the Chantry altars, and of the continued performance of the Divine services in the old Choir.

‘At the altar of St. John the Evangelist, behind the high altar, which is now suspended, at least for the time of the new fabric, and in the meantime, the chaplains holding these Chantries celebrate at

¹ The following is presumed to be the greater excommunication referred to in this admonition, and so often mentioned in collateral documents. It is on the 4th fol. of the statutes of the Church, and in the office of the Registrar of the Dean and Chapter. “By the authority of God the Father, Son, and Holy Ghost, and of Holy Mary, Mother of God, and the blessed Michael Archangel, and of all the heavenly powers, and of the Patriarchs and Prophets, and of St. John Baptist, and of St. Peter and Paul, and all the holy Apostles, and of St. Stephen the first martyr of Christ, and of all the Martyrs, Confessors, and Virgins, together with all the Saints, we do excommunicate, condemn, anathematize, and separate from the threshold of our Holy Mother the Church, those persons who have done this, or consented thereto. Cursed be they within and without, cursed in the way, cursed in the field, cursed in the city, cursed in the house and out of the house, cursed going in and going out, cursed eating and drinking, cursed sleeping and waking, standing and sitting, cursed altogether in all places. Be they blotted out of the Book of the living, and let them not be written with the just; and let their part and fellowship be with Dathan and Abiram, with Sapphira and Ananias, with Judas and Pilate, with Simon and Nero; and let their habitation be made desolate, and let there be no one to dwell in their tents. And let them be Anathema Maranatha, which is perdition in the day of judgment. They are excommunicated, and we do excommunicate them; condemned, and we do condemn them; anathematized, and we do anathematize them; excommunicated and condemned let them remain. And as these lights are extinguished, so may their souls lie extinguished in Hell with the Devil and his Angels, unless they shall repent, and come to a suitable amendment. So be it. So be it. Amen, &c.”

² Thoresby's Regist, fol. 127.

the altar of St. Gregory. The two Chantries are of ancient foundation, for Simon de Evesham, formerly Archdeacon of Richmond.¹ At the altar of the Holy Innocents are two Chantries, founded for the soul of Sir Henry de Vavasour. In the ordination, it is not expressed where or at what altar, but only in the Cathedral Church. The chaplains used to celebrate at the altar of St. John the Evangelist, behind the high altar; now they celebrate daily at the altar of the Holy Innocents. The altar of St. Catherine in the Crypt, suspended on account of the new fabric; also the altar of St. Cecily, on the north side of the Crypt; and likewise the altar of the holy martyrs Agatha, Lucy, and Scholastica, on the south side of the Crypt. The altar of St. Mary Magdalene, also in the Crypt, was suspended, and has now no certain place, except with difficulty and in different places. The chaplain now celebrates at the altar of St. Andrew, by permission.²

No memorandum has been discovered of the Archbishop having contributed during the early part of this year (1364) to the fund for the fabric; yet it is very probable that he did, and that the record has escaped notice; however, on the 4th of December, from Cawood, he directed his receiver at York to pay to the keeper of the fabric of his Cathedral Church one hundred pounds, as a special donation due at the Festival of St. Michael last past.³

On the 20th of December 1364, an ordination was publicly declared, approved, ratified, and confirmed by the Chapter, for four Chantry Priests to pray especially for the Percy family. As this ordination constitutes a valuable historical document, containing the acknowledgment of various benefits rendered by the family, especially the noble donation of stone for the construction of the fabric of the Church of York (mentioned in p. 50), and showing the origin of an endowment which in subsequent ages has been improperly transferred from its true founder, and attributed to the bounteous liberality of Archbishop Thoresby, it has been deemed advisable to make from it the following copious extracts:—

“Ordination of the Church of Kyrkeby Orblowers (Overblows) and of a Chantry for Lord de Percy.

“To all children of our Holy Mother the Church to whom the present letters shall come, the Chapter of the Church of the Blessed Peter at York, in the absence of the Dean, health in the cordial embraces of our Saviour. Know ye, that we have seen and inspected a letter of the Venerable Father and Lord in Christ, Lord John, by the grace of God, Archbishop of York, Primate of England and Legate of the Apostolic Sec, signed and bearing the impression of his seal, containing in all respects the tenor which followeth:

“Unto all sons of Holy Mother Church to whom these presents shall come, John, by Divine permission, Archbishop of York, Primate of England and Legate of the Apostolic See, health in the cordial embraces of the Saviour. Whereas, amongst all other aids of human salvation and restoration, the celebration of Masses, in which God the Son is, for the health of the living and the rest of the dead, immolated to God the Father, is deservedly to be esteemed the chief, and before all others persuasive in obtaining the Divine mercy,—we have thought it worthy to promote with especial favour those things which regard the multiplication of Masses, and the increase of Divine worship.

“Moreover, a supplication offered to us by our beloved sons, Sir Richard Tempest, Knight, and William de Newport, Rector of the Church of Spofford, in our diocese, stated, that whereas Henry de Percy, of worthy memory, father of the noble and magnificent Lord Henry de Percy, that now is, had appointed them the executors of his last will and testament, and strongly charged them that, out of the goods entrusted to their administration, they should cause to be founded perpetual Chantries for the celebration of Masses, according as they could best ordain the same; and whereas they, being desirous in this manner faithfully, as they are bound, to execute the will of the said deceased, have, out of the goods of the said deceased, obtained by a lawful title the advowson and right of patronage of the Church of Kyrkeby Orblowers, in our diocese, the annual rents and proceeds whereof may abundantly suffice

¹ See page 59.

² Reg. X a. fol. 36, &c.

³ Thoresby's Regist. fol. 321 b.

both for the fitting sustentation of the Rector thereof, and for the supporting of whatsoever other burdens incumbent upon the said Church, and also for finding four Priests perpetually to celebrate Divine service.

“We are desirous to have a grateful consideration of the profuse benefits wherewith both the said deceased and the whole series of his ancestors, and his aforesaid son and heir, have bountifully endowed our Church of York, especially by causing to be appropriated thereunto the parish Church of Topclif,¹ in our said diocese, wherein they had the right of patronage; and by causing the fabric of our Church of York to be constructed in a more perfect manner and kept for ever in repair; by munificently granting that as much stone should be taken from their quarries as should be required for the works of the said fabric, and thence freely carried, with divers other favours, such as the granting of convenient roads through their districts and places for the conveyance of the aforesaid stones, and for the passage of the servants of the said Church; and in grateful regard of the premises, we have thought fit, for the enlargement of Divine worship, graciously to ordain and create, out of the rents and proceeds of the said Church of Kyrkeby Orblowers, four Chantries of four Priests, to celebrate Divine service for ever, especially for the soul of the said Henry, the father, and for the souls of his ancestors, and of Mary, of honoured memory, the consort of the said Lord Henry de Percy now living, and for his healthy state while he shall live amongst men, and for his soul when he shall have been withdrawn from this world, and generally for the souls of all the faithful departed. And for thus effectually founding the said Chantries, the aforesaid Richard and William, the true patrons of the said Church of Kyrkeby Orblowers, have submitted, for the making the foundation hereof, to our decision, award, disposition, ordinance, decree, good pleasure, and absolute will, themselves, and the entire property which they hold in the right of patronage thereof; and Sir Robert Ede, Rector of the said Church of Kyrkeby Orblowers, hath in like manner submitted the said Church of Kyrkeby, the estate and name, and the right and possession which he holdeth in the same, purely of their own accord,—simply and absolutely, both by word and deed, and by their writings,—that we might be pleased to ordain concerning them speedily and wholesomely, for the praise of God and the salvation of souls.”

Here follows the submission of the right and patronage of the executors to the Archbishop for his ordinance, and also the declaration of Robert Ede, Rector of the Church of Kyrkeby Orblowers, that the revenues of the said Church are amply sufficient for the burthens intended, and his submission to the Archbishop's ordinance; after which the letter proceeds thus:—

“Wherefore, we, John, by Divine permission, &c., taking into devout and grateful consideration the premises, and being desirous on that account, and also in contemplation of the said Lord Henry de Percy urging this and beseeching us, in as far as we could, according to the Lord and lawfully, graciously to agree to the wishes of the said executors, supported by so great devotion,—for the causes aforesaid, and the truth of the allegations, and for other causes which might move us in this matter,—did cause a diligent inquisition to be made, and these things which, both by the inquisition hereof, and by the full information and evident proof brought before us, we have found the said causes and allegations to be founded altogether in truth, *and that the rents and proceeds of the said Church of Kyrkeby would be able to suffice for the fitting support of many Chaplains*;—concerning these and other matters appertaining to the said business, we have held a careful deliberation and a solemn enquiry with our beloved sons in the Chapter of our Church of York, as was fitting in such a case, by whose deliberate will and unanimous consent, and also by the good counsel of others learned in the law consenting with us, we have accepted the aforesaid submissions made to us;—in virtue whereof, and also by the license of the most gracious Prince Edward, by the grace of God, most illustrious King of England, granted to us in this matter, as by the Royal Charter thereupon made and shown to us may more plainly appear,—to the honour of God, and to the perpetual increase of his worship, for the ordaining both concerning the fitting salary, and the estate and title of the Incumbent of the said Church, and for the support of the burthens incumbent thereon, and for finding Chaplains hereof out of the rents of the said Church, according to the godly desire and the presumed will of the said deceased,—we, having called upon the name of Christ, have thought fit to proceed in the form which followeth:—

¹ See pp. 18, 19.

"In the first place, we appoint and ordain that the said Robert, now Rector of the Church of Kyrkeby, and every one of his successors in the same, shall, as it is more fully expressed in the Charter of our Lord the King, made concerning the aforesaid foundation, be called Provost of the said Church, and shall hold the whole Church and the cure in all respects of the souls of the parishioners of the said Church, and the chief rule and government of the said Church, and the disposal of all the fruits, rents, and proceeds belonging to the said Church, to be applied to the uses of the said Church and to the other burthens which belong thereto and are incumbent thereupon, or shall belong thereto, in consequence of our ordinance,—and that there shall be four suitable Chaplains, to celebrate for ever masses and other divine offices in the manner which followeth:—

"One (of the Chaplains) *having and bearing in our Cathedral Church of York the title, rank, and habit of the parsons of the said Church*, while attending at the divine offices in the said Cathedral Church,—like the other parsons of that Church,—shall for ever celebrate masses in the said Church *for our healthful state*, and that of the Canons of the said Church *during our lifetime, and after our death for our soul*, and for the souls of the Archbishops our successors and predecessors, and for the souls of Lord Henry de Percy, and of Mary, of illustrious memory, consort of the Lord de Percy now living, of the ancestors and successors of the said Lord de Percy, and of all the faithful departed. And every Chaplain who is to hold the said parsonage, shall be presented to the said parsonage, whensoever and as often as it shall become vacant, within the month then next ensuing, at our nomination while we live, and that of the Archbishops of York, our successors, the See being filled; and of our Chapter of York when the See shall be vacant, through the presentation of Sir Richard Tempest and William de Newport, and the heirs of the said William. And by the Dean and Chapter of our Church, otherwise by the Chapter in the absence of the Dean, he shall be admitted and canonically instituted into the said parsonage.—But we specially reserve to the disposal of ourselves and our successors the appointment concerning *the manner, the hour, and the place in the said Cathedral Church*, wherein the Chaplain to be nominated by us and our successors as aforesaid, shall celebrate and perform the other duties incumbent upon him.¹

"The three other Chaplains shall hold perpetual Chantries, and shall be presented by the aforesaid Sir Robert Tempest and Sir William, and the heirs of the said William, on every vacancy of the said Chantries, to be canonically instituted into the same by us and the Archbishops our successors when the See is filled, and by our Chapter when the See is vacant. And we will and ordain that the said three Chaplains, so canonically instituted, out of respect to the bodies of the said Lord de Percy and Mary, of illustrious memory, deceased, which repose in the Lord, buried in the Monastery of Alnewyk, shall for ever celebrate masses and other divine offices in the (Chapel of) the Castle of Alnewyk, situate near to the said Monastery, after this manner, to wit:—On all Sundays, one of them shall celebrate the office of the day; the second, that of the Holy Trinity; the third shall celebrate for the souls of the said Henry, of Godly memory, and of Mary, of illustrious memory, deceased, their ancestors and successors, of the Lord de Percy that now is, and of all the faithful departed.—And on Mondays, one shall celebrate (the mass) of the day, another of the Holy Angels, and a third for the souls aforesaid.—And on Tuesdays, each of them shall celebrate for the souls above-specified.—On Wednesdays, one shall celebrate the mass of the day, another of St. John the Evangelist, and the third for the souls afore-mentioned.—On Thursdays, one shall celebrate the mass of the day, another of Corpus Christi, and the third for the souls aforesaid.—On Fridays, one shall celebrate the mass of the day, another of the Holy Rood, and the third for the souls aforesaid.—And on Saturdays, one shall celebrate the mass of the day, another of the Blessed and Glorious Virgin Mary, and the third for the souls aforesaid; unless being hindered on account of some Festival of nine lessons, or for some other legitimate reason, which we leave to their own conscience, they, or any one of them, shall think fit to celebrate otherwise. And on all ferial days,² they shall together recite in the aforesaid Chapel the Placebo and Dirige and the full office of the Dead, accustomed to be said for the souls departed, for the souls aforesaid.

¹ The first Chaplain to this Chantry was Richard de Langley, who was admitted in 1363; he was succeeded by Nicholas de Cave, Canon of the Chapel of the Blessed Mary and Holy Angels, in 1369, who was succeeded by Robert Willesden and others in regular succession. Regist. N y. which is now lost. Torre's MS. fol. 1645.

² Dies feriales. Days for which no special office was appointed.

"We, moreover, appoint and ordain that the said four perpetual Chaplains do, for their support, receive and have each year *Twenty pounds* of silver, whereof each of them shall receive one hundred shillings of silver, out of the fruits and proceeds of the aforesaid Church of Kyrkeby, by the hands of the said Sir Robert, the Rector, now called Provost, and of his successors, Provosts of the said Church, at the Feasts of St. Michael, the Nativity of our Lord, the Annunciation of the Blessed Virgin Mary, and the Nativity of St. John the Baptist, at Kyrkeby, to be divided by equal portions:—And whereas, from the causes aforesaid, our Church of York, and the dignity of our Archbishopric, which, by lawfully prescribed custom, hath been accustomed to receive all revenues whatsoever accruing to the said Church of Kyrkeby in time of its being vacant, will be injured and damaged, in recompense of the injury occasioned by this ordinance, we will that the aforesaid Provost shall be bound every year, at the Feasts of Whitsuntide and of St. Martin in the winter, to pay at York a pension of *thirty shillings*; of the which thirty shillings, twenty shillings shall be paid to us and our successors the Archbishops of York, the See being filled; or, the See being vacant, to the Chapter of our Church of York, as keepers of the spirituality aforesaid, to be paid over by them to the future Archbishop; and the remaining ten shillings to the Chapter of our Church; which annual payment of thirty shillings we do, for these and other lawful reasons inducing us to the same thereto, impose and command by our decree, to be paid by the said Provost and Church of Kyrkeby,"¹ &c. &c. "Given, as to the sealing of the presents, in our Manor of Cawode, the 10th day of December, A. D. 1362, and of our translation the eleventh. Confirmed by the Chapter on the 20th day of December, A. D. 1364, as previously stated."²

No doubt can possibly exist, after a careful perusal of these extracts, that we have here the foundation of the Chantry, which, on the presumed but doubtful authority of Stubbs, has been considered as having been founded by Archbishop Thoresby, placed by him in the Lady Chapel of the Cathedral, and endowed with houses and lands purchased with his own money. From the preceding documents it is evident that it was founded and endowed by the Percys; and it is also evident that the Archbishop took advantage of this opportunity, and claimed and obtained one of the four Chaplains supplicated for by the executors of Lord de Percy, for the benefit of his own soul; and in the duty of that Chaplain placed, first of all, his own welfare, then the welfare of his predecessors and successors, Archbishops of the See, and lastly, the welfare of Lord de Percy, his consort, &c. &c. He appears to have considered the Chaplain thus obtained to have been almost specially for himself—"Unus (capellanus) in Ecclesia Cathedrali Eborum pro nobis:"³ and the special reserves and appliances made by the Archbishop in the ordination have, with the designation of this Chaplain, caused the Chantry to be too commonly called "Thoresby's Chantry;" which misnomer has been apparently sanctioned in the Registers by the form used by the notaries of the Dean and Chapter, whenever a memorandum was entered of a collation to the Chantry. For example:—"Ordinatio pro animabus bone memorie Johannis dudum Archiepiscopi Eborum, predecessorum et successorum suorum Archiepiscoporum, domini Henrice de Percy et Marie consortis sue ac progenitorum et successorum ipsius domini de Percy, et omnium fidelium defunctorum."⁴

The contributions and other sources of the funds of the fabric probably not meeting the expenses incurred or contemplated, another convocation of the clergy of the diocese was held, whereat they unanimously agreed to impose a tax for the fabric of fourpence in every mark on the revenue of their benefices, both ecclesiastical and temporal, and the Archbishop, to make more valid the said agreement, issued the following power to the Dean of the Church:—

¹ The burthens or payments imposed by the Archbishop upon the Church of Kyrkeby Overblows are, as far as we have been able to ascertain, paid regularly at this day, with the exception of the payments for the Chaplains, which seem to be of clear value.

² Thoresby's Regist. fol. 124 b.; also Regist. T b. or Domesday Book, fol. 62 b.

³ Thoresby's Regist. fol. 120.

⁴ Regist. G c. fol. 183.

"John, &c.—To our beloved son, the Dean of our Christianity of York, health, grace, and blessing.—Whereas our dearly-beloved sons, the clergy, both secular and regular, exempt and non-exempt, of our Diocese, lately assembled in the Convocation of the said clergy last assembled at York,—devoutly taking heed that we and our beloved sons, the Chapter of our Church of York, have, by unanimous agreement, begun to construct there a Choir of suitable dimensions and remarkable beauty,—and, taking into due and deliberate consideration that the said fabric (which they then lovingly contemplated with ecclesiastical faith), if it be to proceed with despatch, requireth a great stream of expenses, and unbearable by us, unless more abundant aid be supplied thereto from other sources, like sons piously solicitous for the comeliness of their said Mother Church, did then and there, as well for the increase of their own merits as for the more speedy and successful completion of the said fabric, unanimously grant, out of the debt of their filial promptitude, a certain gratuitous subsidy in its behalf,—to wit, fourpence out of every mark, of the revenue, according to the new valuation of their ecclesiastical benefices, and of the temporalities annexed to their spiritualities, to be paid at the four synods of the period of two years then ensuing, by equal portions, as by the said Clergy it was at the said Convocation more fully agreed upon;—We, being desirous that, for the forwarding of the said work (which we fervently desire), the grant of this subsidy be put in the way of being duly executed, and having in the Lord full confidence in your faithfulness and zeal, do, by the tenor of these presents, commit unto you our authority,—with the power of canonical enforcement,—to ask, exact, levy, collect, and receive of all ecclesiastical persons, that is to say, of the secular Clergy of the Deanery, the said subsidy of two-pence in each mark of their ecclesiastical benefices; according to the last valuation, for two terms, to wit,—the synods of St. Michael last past, and of Easter next ensuing; and to compel and oblige all persons of this jurisdiction to the payment of the portions affecting themselves individually, and due to the fabric for the terms aforesaid; and to do, practise, and despatch all other matters, which shall be necessary or expedient in and concerning the premises;—in order, first, that you may cause all monies to be collected and received by you in this matter, to be paid as speedily as you conveniently shall be able, to Sir William de Wykesworth, our Receiver at York;—Moreover, that you may admonish and effectually induce all Religious men of the said Deanery, that they do duly and entirely satisfy our said Receiver concerning the portions affecting them for their ecclesiastical benefices and for the temporalities annexed to spirituals, both for the past and future terms, of the present year,—as they are bound, under the penalties and censures to be, in the event of non-payment canonically fulminated against them. And you shall distinctly and without reserve, inform us, or our said Receiver, concerning every thing that you shall have done or discovered in the premises, and also what sum you shall have raised for the past term,—which sum we desire shall be paid by you, to our said Receiver, against the Feast of our Lord's Nativity, by your letters patent.—Farewell. Given at Thorpe, near York, the 12th day of October, in the year of our Lord 1365, and of our translation the thirteenth."¹

This year (1365), the fabric of the new Choir received the zealous aid of the Archbishop: thus, on the 13th of June, he desired his Receiver to pay to Master John de Sandale, keeper of the fabric, one hundred pounds sterling, and also, on the 16th of October, another hundred pounds for the Feast of St. Michael, as special donations.²

This year, "A.D. 1365, to enlarge the walks about the Minster, the Church of St. Mary ad Valvas was removed and united to the Church of St. John del Pyke, and by the common consent of the Chapter consolidated into one parish with it."³

The annual tax of the twentieth part of all ecclesiastical benefices, for the progress of the new Choir, not having been paid regularly at the prescribed periods on the 1st day of April 1366, the Chapter of the Church determined to exercise ecclesiastical punishment upon all and every individual that did

¹ Thoresby's Regist. fol. 137.

² Ibid. fol. 322.

³ Torre's Archdeaconry of York, fol. 59, from Regist. N y. which is lost.

not pay entirely all arrears of the said tax within the space of one month, to Sir Adam de Henedley, the keeper of the fabric.¹

On the 20th of April 1366, the Archbishop desired his Receiver at York to pay to Sir Adam de Henedley, keeper of the fabric, all and singular the portions of the subsidy previously granted from the diocese; and on the 14th of June he desired his Receiver to pay to the same Lord Keeper of the fabric his Easter donation of one hundred pounds, which sum he again ordered to be transferred to the fund for the fabric, for his Michaelmas donation.²

On the 20th day of October 1366, the Archbishop issued to his Receiver, Sir William de Wykesworth, the following commission to gather the fourpence on each mark, of all benefices, as granted last year.

“John, &c.—To our beloved son, William de Wykesworth, Canon of the Chapel of the Blessed Mary and the Holy Angels of York, health, grace and blessing.—Whereas our beloved sons the clergy, both religious and secular” (here follows the same address as was made to the Dean dated 12th of October of last year)—“We being desirous, for the forwarding of the said works, for which we are fervently anxious, that the grant hereof be carried into due execution,—and having full confidence in the Lord, in your faithfulness and industry, do establish and likewise depute you to be the principal collector of the said subsidy, and to you by the term of these presents do entrust our authority, with the power of all manner of canonical enforcement,—to exact, levy, collect and receive the aforesaid subsidy, to wit, of all and sundry ecclesiastical persons of our diocese, religious and secular, exempt and non-exempt, and likewise of their goods and benefices ecclesiastical, and temporalities annexed to spirituals, twopence out of every mark of their ecclesiastical benefices, &c., according to the new valuation, for two terms, to wit, for the synods of St. Michael last past, and of Easter next ensuing, when it shall come to pass—and likewise to proceed against all and sundry persons not paying in this matter,—and to compel and coerce the persons hereof to the payment of the portions respectively concerning the said persons, by all manner of Church censures, due and lawful in this case,—that is to say, of suspension against Convents and Chapters,—of excommunication against persons,—and of interdict against their Churches, and ecclesiastical places,—the proceeding being had and observed, which shall be required in this matter,—and to do all and sundry things which shall be necessary or expedient, in and concerning the premises. And concerning whatsoever you shall do and discover in the premises, and what sum you shall raise of the past term, you shall distinctly and openly inform us, against the Feast of the Nativity of our Lord, next ensuing, by your letters patent, &c. Farewell. Given at Thorp, near York, the 20th day of October, in the year of our Lord 1366, and of our translation the fourteenth.”³

On Friday, the Feast of St. Matthew, 1367, the following Indenture was made with John a Plumber, for him to labour, as necessity might require, at the repair of the covering of the Belfrey, *Choir*, Chapter-house, and pinnacles of the Church.

“Indenture with John the plumber.

“This Indenture witnesseth, that John Plomer, of Blake-street, shall work in the plumber’s work, with his own hands, and not by a substitute, in the covering of the Church of St. Peter of York, the Bell Tower, Belfry (Berefridi),⁴

¹ Regist. G c. fol. 79.

² Thoresby’s Regist. fol. 324.

³ Thoresby’s Regist. fol. 60 b.

⁴ “Berefridi.” The term Berefridus, Berfridus, Verfridus, Belfridus, &c.—(for it is variously written)—originally denoted a lofty wooden tower, moved on four wheels, having several stories, and used in war. Afterwards, the name was applied to towers erected in cities or castles, in which guards were stationed, who, by striking a bell, might give notice of the approach of danger. They were also used in times of peace, for the purpose of calling the citizens together on any public occasion.^a Hence, a tower attached to a Church, and containing a service-bell, would be called by the same name. The Berefridus of the Cathedral

^a Du Cange in verb.

Choir, Chapter-house, and pinnacles or towers of the said Church, whensoever and wheresoever it shall hereafter be necessary, or any defect shall appear in the same, or in any part of the same, and he shall be required by the Master of the fabric of the said Church, or by another on his behalf, receiving each week wherein he shall have wrought in the work aforesaid, of the said Master of the work, two shillings and sixpence of silver for his stipend and for his labour, without requiring anything further, unless perchance the Lords of the Chapter aforesaid, considering the amount of his work, shall of their free gift choose to make him a more plentiful remuneration; and if the said John shall labour in the said work by day's-works or turns, he shall receive for his day's-work according to the rate or portion of the sum aforesaid so limited; nor shall the said John be able at any season of the year to claim any more; but if at any intermediate time of the year the aforesaid fabric shall not require his labour or repairs, having first asked and obtained leave of the Chapter or of the Master of the work, he may lawfully work elsewhere, and do what is convenient for himself, according as he shall think expedient; so, however, that he may return forthwith and without hindrance to the repair and emendation of the said Church, whensoever he shall be needed, and shall be required by the Master of the work as aforementioned. And the aforesaid work he shall, as often as it shall be necessary, well and faithfully and without any deceit or fraud, diligently do and despatch, and shall take care of the lead and tin of the Church, and shall not at any time withdraw it, nor use it elsewhere than in or about the said work.

"But, if he shall need any servant or assistant for the aforesaid work, then with the consent and agreement of the said Master, who shall make an agreement with him, a servant shall be assigned to him for a week, or for a day's work, in aid of the aforesaid work. And the said John did before the said Lords the Chapter take his corporal oath to do and faithfully fulfil all the aforesaid agreements. Moreover, although the said John Plomer is

was a turret or square compartment formed at the apex of the roof of the south transept. The compartment was formed partly by the thickness of the wall, partly by the opening of the cusped triangular window, and partly by the assistance of large brackets bending towards the church, the whole of the compartment being externally about ten feet square, but the height of it is uncertain. Yet some idea of it may be formed by an inspection of the 28th plate, vol. i. of Dugdale's *Monasticon*, edit. 1718. The Berefrius had a broche or spire, probably of wood covered with lead; and thus it became an object in the plumber's engagement. In this belfrey two bells appear to have been placed; one of them being the prayer-bell, and the other the clock-bell. At what period the belfrey was erected is uncertain; but there is reason to believe that it existed in the time of Thoresby, and at that time contained two such bells. But the last prayer-bell placed there bore the date 1492, and the following lines:—

"Surge cito, propera, cunctos citat excitat hora;
Cur dormis? vigila, me resonante, leva."

This bell, in the time of Dean Finch, was removed to the top of the lanthorn;^a and thence, about the beginning of the present century, into the south west Bell Tower, where it was destroyed with the other bells in the fire of 1840.

A new clock-bell was placed in the Berefrius in 1371, in the time of Archbishop Thoresby, and there such a bell remained till about 1752, when the clock and bell were removed.

It is very probable that the clock of the Cathedral was the oldest, and perhaps for a long period the only public clock in the city, and that the sound of its divisions of the day being so important, its tower became a distinguishing appellation for the Church adjoining or near to it, as "St. Michael le Berefrius," alias "St. Michael the Archangel de Berefrius," alias St. Michael de Belfrius," alias "St. Michael called le Belfrey,"^b to distinguish the Church from the one of St. Michael in Spurriergate, as "St. Mary in Castlegate," or "at the gate of the Castle,"^c had that special appellation to particularise it from any other St. Mary in the city.

The Church of St. Michael le Belfrey certainly did not derive its name from being near the general Bell Tower, which was formerly in the centre or great tower of the Cathedral; for if it had been styled from its proximity to that tower, it would have been called St. Michael de Campanili, which is not, nor ever was, its title.

^a Drake's *Eboracum*, p. 486.

^b Regist. B y. fol. 5, 89, 121, 148, 164 b.

^c "Beate Marie ad portam castri."—Bowett's Regist. fol. 18 b—97.

bound by his deed of obligation to the said Dean and Chapter of the Church of St. Peter of York aforesaid, in forty marks of silver, to be paid to the said Dean and Chapter on a certain day and at a certain place, as in his writ of obligation is more fully expressed; nevertheless, the aforesaid Dean and Chapter are willing, and do agree for themselves and their successors, that if the said John Plomer shall well and faithfully do and fulfil all the covenants in his office of plumber aforesaid, and shall not fail in any part of the said covenants, so long as he shall continue in his said office, the said writ of obligation for forty marks shall be of no value or effect; but otherwise it shall remain in its full force and power. In witness whereof, the seal of the Chapter is appended to the part of this Indenture remaining in the possession of the said John; and to the other part remaining in the possession of the said Chapter, the seal of the said John is affixed. Given at York on Friday, the Feast of St. Matthew (February 24th), in the year of our Lord 1367.”¹

On the 7th of May, A.D. 1367, the Archbishop, then at Thorp, near York, directed his Receiver to transfer to the Lord Keeper of the fabric one hundred pounds as his Easter donation; and on the 23rd of October he desired the same sum to be added to the fund of the fabric for his Michaelmas donation.²

The fabric being again deprived of its master mason (William Hoton), the Chapter appointed to that office Mr. Robert de Patryngton, stone mason, making with him this Indenture:—

“Salary of Master Robert de Patryngton, Mason.

“To all unto whom these presents shall come, the Chapter of the Church of York, the Dean being absent, everlasting health in the Lord. Know ye that for the good service of Master Robert de Patryngton, mason, rendered to us and to our Church aforesaid, and in time to come to be rendered until the term of his life, we have granted to him ten pounds sterling, to be received each year by the hands of the keeper of the works of the said Church, for the time being, at the terms of Whitsuntide and of St. Martin in the winter, by equal portions, together with the houses within the Close of the said Church, which William de Hoton, mason, inhabited while he lived. It being provided nevertheless, that the said Robert shall well and faithfully attend to the works of our said Church, and shall not employ his time upon any other operations, to the delay or hindrance of the said works. And if it shall happen that the said Robert shall undertake any works elsewhere, and apply himself to them, neglecting, delaying, or leaving undone, the works of our Church, and after being a third time admonished on our behalf, shall not return to our said works, and diligently occupy himself about the same, then his aforesaid salary shall cease, until he shall return to our works and duly make up for his failures herein.

“And if it shall happen, which God forbid! that the said Robert shall be smitten with blindness or any other bodily infirmity, whereby he may be disabled from bestowing his bodily labour upon the said works; then so long as the aforesaid infirmity shall continue, he shall receive ten marks only by the year, at the aforesaid terms, together with the houses aforesaid, bestowing his counsel and advice as far as he is able in this matter. And in the event that the said Robert, being unwilling to labour, shall withdraw himself altogether from the said works, then our grant aforesaid shall from that time forth cease, until he shall freely, without fee or reward, return and attend to our works as is aforementioned. In witness whereof, our seal is appended to these presents. Given at York, in our Chapter House, the 5th day of January, A.D. 1368.”³

The tombs of some of the Archbishop's predecessors, which the progress of the fabric of the Church, or other circumstances, had probably prevented from being hitherto honourably covered, now engaged his anxious solicitude, and he ordered that six of them should be covered with marble stones, adorned,

¹ Regist. G c. 85 b.

² Thoresby's Regist. 324 b.

³ Regist. G c. 89.

do doubt, with suitable decorations and inscriptions ; towards the expense of which, he issued from Thorp, near York, on the 18th day of February 1368, the following instructions to his Receiver at York :—

“ Health, grace, and blessing. Deliver ye unto Master Robert de Patryngton, master mason of the fabric of the new Choir of our Church of York, on account of the work of six marble stones to be prepared for the tombs of our predecessors, as we have agreed together, ten pounds out of the hundred pounds payable by us to the said fabric at the Feast of Easter next ensuing. But in such wise, that at your peril you cause any defalcation of the payment of the said ten pounds, now to be paid to the said Robert in the payment of the foresaid one hundred pounds ; receiving at present of the said Master Robert a memorandum testifying the payment of the said ten pounds ; whereby, and by showing of these presents, we will cause the said ten pounds to be duly carried to your account. Farewell, written at Thorp, near York, 18th day of February, A. D. 1368.”¹

As many persons had delayed to pay the tax of four pence upon every mark of their ecclesiastical benefices enjoined upon them in 1635, the Chapter, on the 8th day of March, A. D. 1368, invested Master John de Leghton, Chamberlain, and Master John de Feriby, Vicar, in the Choir of the Church, with all canonical power to gather the said tax, and to enforce by lawful coercion, excommunication, and interdict, all just arrearages and doubtful payments.²

On the 20th of April, A. D. 1368, the Archbishop directed his Receiver to pay his special donation of one hundred pounds granted at Easter to the keeper of the fabric ; he also, on the 13th of November, ordered a similar sum to be paid as his Michaelmas donation to the fabric.³

John de Stayngate Sadeler, of the city of York, by will dated June the 6th, A. D. 1368,⁴ after giving his body to be buried in the great Church of the Blessed Peter of York, gave certain lands, tenements, and rents, which he had in the city and suburbs of York, for the founding and supporting of one chantry priest for ever at the altar of St. John the Baptist, whom he asserted he loved more than all the other saints, to the intent that the celebration of mass and other divine offices might thereat be performed for the good estate of his own soul, of Emma his wife, and of Johanna his former wife, for Robert de Derefrēm, and for the souls of their parents and benefactors, and for the souls of all the faithful departed ; he also willed that Master John de Brodsworth be appointed to the said chantry. The executors of the said John de Stayngate having obtained a licence from the king, and the grant of the lands, &c., presented a petition to the Chapter in General Convocation held on the 23rd day of June, to have the same Chantry approved and confirmed, which was duly ordained and appointed accordingly, yet with the reserve of the condition, that the chaplain should attend in his habit of parson, in the Choir of the Church of York on all Sundays and great festivals, and on all feasts of nine lessons, at matins, processions, high mass, and vespers, except when lawfully or reasonably prevented.⁵

A chantry under the patronage of St. John Baptist was not thus founded for the first time in the Church ; one was already existing for William de Langton, Dean of York ;⁶ therefore, he only established another chantry priest to pray for his soul, under the above patron. Where the altar was placed at which the duties were performed is quite uncertain ; but it is clear that about the year 1483 they were performed at the altar of the Blessed Virgin Mary and

¹ Thoresby Regist. fol. 325.

³ Thoresby Regist. fol. 324 b.

⁵ Regist. T c. fol. 75.

² Regist. G c. fol. 90.

⁴ Regist. B y. fol. 47.

⁶ Regist. X a. fol. 40 b.

St. John the Evangelist, “retro summum altare,” and in the early part of the sixteenth century, at the altar of St. Paulinus and St. Cedd, seemingly then placed in a cell in the north aisle of the Choir.¹

On the 15th day of August, A.D. 1369, the seventeenth year of the Archbishop's translation, he issued his order to his Receiver, Master Nicholas de Altaripa, to pay to Master John de Leghton, keeper of the fabric of the new Choir, the sum of one hundred pounds for his Easter donation to the fabric.²

From the following memorandum it appears that the marble stones for the tombs of the Archbishop's predecessors were not yet completed :—

“Memorandum, that under the date Thorp, near York, namely, on the 23rd day of August, A.D. 1369, an order was made to Master Nicholas de Altaripa, clerk, Receiver at York, to pay Master Robert de Patryngton, mason, ten marks, in part payment of ten pounds, for the working of certain marble stones, by an acquittance testifying the payment of the said money.”³

On the 3rd day of January, A.D. 1370, the plumber of the Church of St. Peter being probably dead, the Chapter made the following Indenture with John, son of Ade le Plummer, of Beverley : and the agreement is worthy of particular notice, as it alludes not only to the *repairing* of the defects of the edifice, as in the former agreement, p. 160, but also to the allowances granted for *covering* those parts which might require such protection during the plumber's life.

“Indenture with a Plumber.

“This Indenture, made between the Venerable the Chapter of York, the Dean thereof being absent in foreign parts, on the one part, and John, the son of Ade le Plummer, of Beverley, on the other part, witnesseth that the said Chapter hath engaged the said John to serve the Church of York in the office of plumber for the term of his life, on the conditions which follow :—First, that the said John shall be bound to cover the aforesaid Church, and the Belfrey, and Chapter-house thereof, with a covering of lead, and properly to repair the defects therein happening, as often as need shall be ; and the said John shall receive for melting afresh and duly putting on each fother of lead (containing 180 stone), seven shillings and sixpence, by the hands of the Master of the fabric for the time being ; likewise he shall receive for covering each rood upon the said Church, or the Belfrey, or the Chapter-house (containing 20 feet, to be measured by the customary ell in length and in breadth), which has to be removed and covered afresh upon the said Church, Belfrey, and Chapter-house, seven shillings and sixpence. And when it shall so happen that he shall have wrought fresh lead for covering the Bell Tower of the said Church, or that part of the Belfrey which is called the Broche (spire), then he shall receive for working each fother and rood, according to the form aforesaid, thirteen shillings and fourpence. Likewise, whenever any defects shall happen in the Church, Bell Tower, Belfrey, or Chapter-house, which are to be repaired with a smaller weight of lead than a fother, or rood, or quarter-roods, so that it shall appear to the keeper of the fabric to be more expedient to reckon by days' works than otherwise, then the said John, if he shall have been present, and wrought himself, shall receive by the day for himself sixpence, and for each of his servants working thereat, five-pence, provided the said servants be able and necessary. Likewise, the aforesaid John shall be bound, as often as shall be needful, well and faithfully to cleanse and to keep the ashes (or refuse) of the lead, to be melted in his office, he receiving for each stone of twelve pounds one penny farthing. Likewise, the said John shall be bound, as often as shall be needful, to oversee the works in lead of the Church, Bell Tower, Belfrey, and Chapter-house, and faithfully to consult and use his diligence concerning the repair of the defects happening therein ; and furthermore, when he shall be required by the Chapter, or by the keeper of the fabric, faithfully to labour.

¹ Regist. G h. 19 ; G f. 49 ; G i. 30 ; and B y. 37.

² Thoresby's Regist. fol. 325.

³ Thoresby Regist. 325 b.

“ And if perchance the said John shall be infirm, whereby he may be disabled from attending to the premises in his own person, he shall, for that time, engage another sufficient plumber in his place, for whom he shall be held responsible. Moreover, the said John is bound faithfully to keep the lead, tin, and all other things relating to his business, and faithfully to procure the advantages of the Church of York, in as far as his business is concerned. And if by the default of any of the servants of the said John, damage accrues in any wise to the said Church of York, then the said John shall be obliged to be responsible for the damage thereof. And all the aforesaid things the said John is bound to do in all respects at his own costs, receiving, as has been aforementioned; with the exception that the Chapter shall find for him the fuel necessary for all the aforesaid works, and tin for solder, when it shall be needed. And the aforesaid John hath taken his bodily oath, laying his hand upon the Holy Gospels, that he will keep his faithfulness to the Church and Chapter of York, and will well and faithfully, to the best of his ability, fulfil his duty on the conditions aforesaid: and the aforesaid Chapter, for his bestowing his good service upon them and the Church of York as aforesaid, hath given and granted to the aforesaid John, over and above his pay aforementioned, forty shillings, in name of fee, to be yearly received by the hands of the Master-Keeper of the fabric for the time being, at the terms of Whitsuntide and St. Martin, by equal portions; the first portion commencing at the term of Whitsuntide next ensuing; provided only that the said John do, on his part, observe the premises. In witness whereof the aforesaid John, son of Ade le Plummer, hath affixed his seal to the part of this Indenture remaining in the possession of the said Chapter; and to the other part of the said Indenture, to be kept in the possession of the said John, the seal of the said Chapter is appended. Given at York, the 3rd day of January, in the year of our Lord 1370.”¹

On the 28th of January, A.D. 1370, and in the eighteenth year of his translation, the Archbishop issued his order to his Receiver, Master John de Irford, to pay to Master John de Feriby, keeper of the fabric of the Church, the sum of one hundred pounds, granted at Michaelmas last past, according to an agreement made with the late keeper of the fabric.²

It may be presumed that now the works of the fabric of the eastern portion of the new Choir were in regular progress, and that from the number of masons employed (which were probably above twenty), there needed some improvement in the rules or orders made about 1355.³ Accordingly, the following were now adopted and enforced:—

“ Ordinance for the Masons.

“ Itte es ordayned by ye Chapitre of ye Kirk of Saint Petyr of York, yat all ye Masonus y^t sall wyrke till ye werkis of ye same Kyrk of Saynte Petyr sall fra Mighelmesse-day untill ye firste Sondag of Lentyn be ilk a day atte morne atte yaire werk in ye loge yat es ordayned to ye masonnes at wyrk in witeh ye close bysyde ye forsayde Kirk als arly als yai may see wilfully by daylighte, for till wyrke, and yai sall stande yar trewly wirkand atte yare werke, all ye day after, als lang als yai may se skilfully for till wyrk yf yt be alli werkday outhur elles till itte be heeh none, smytyn by ye eloeke, When haly-day folles atte none sauf y^t in with y^t forsayde tyme bytwyx Mighelmes et Lentyne, and in all other tyme of ye yer yai may dyne before none yf yai wille, and alswa ette atte none whar yam likes swa y^t yai sal noghte dwell fra yair werk in ye forsayde loge na tyme of ye yer in dyner tyme bote swa sehort tyme yat na skilfulman sall fynde defaute in yaire dwellyng, and in tyme of mete atte none, yai sall na tyme of ye yer dwell fra ye loges ne fra yare werke forsayde ovyr ye spaece of ye tyme of an houre, And aftyr none yai may drink in ye loge ande for yaire drinkyng tyme, bytwyx Mighelmes et Lentyn, yai sall noghte eese no lefe yare werk passand ye tyme of half a mileway, ande fra ye firste soday of Lentyn untill Mighelmesse yai sall be in ye forsayde loge atte yaire werke, atte ye son risyng, ande stande yare trewely ande bysily wyrkande upon ye forsayde werke, of ye Kyrk all ye day untill itte be namare spaece yan tyme of a mileway byfore ye sone sette if itte be werkday outhur elles untill tyme of none, als itte es sayde byfore, Saf y^t yai sall bytwix ye firste Sondag of Lentyne ande Mighelmes dyne and ette als es byfore

¹ Regist. G c. fol. 97 b.

² Thoresby's Regist. 326 a.

³ See p. 134.

sayde, ande slepe ande drinke aftyr none in ye forsayde loge ande yai sall noghte cese, no lefe yair werke in slepyng tyme passande ye tyme of a mileway, no in drynkyng tyme aftyr none passande ye tyme of a mileway, Ande yai sall noghte sleepe eftyre none na tyme botte bytwene Saynte Elennies and Lammes, and yf any mane dwell fra ye loge ande fray ye werk forsayde, outhur make defaute any tyme of ye yer agayne yis forsayde Ordinance he sall be chastyde with abatyns of his payment atte ye loking ande devys of ye Maistyr Masonn. Ande all yer tymes ande houres, sall be reweled bi a Bell ordayned yarefore Ande als wa it es ordayned y^t na mason sall be receavyde atte wyrke to ye werk of ye forsayde Kyrke bot he be firste provede a weike or mare upon his wele wyrkyng and aftyr y^t he es foundyn consissant of his werke be receavyde of ye commune assente of ye Mayster & ye Kepers of ye werk, ande of ye Maystyr Masonn, & swere apon ye boke y^t he sall trewly ande bysyli at his power, for oute any maner gylyry fayntys outhur desayte, hald and kepe haly all ye poyntes of yis forsayde Ordinance in all thynges y^t him touches or may touches, fra tyme y^t he be receavyde till ye forsayde werke als lang als he sall dwell masonn hyryd atte wyrk till y^t forsayde werke of ye Kyrk of saint Petyr ande noght ga away fra y^t forsayde werke bote ye maystysr gyf hym lefe atte parte fra y^t forsayde werke, betar ye maystysr gyt hym lefe atte parte fra y^t same werk, ande wha sum evyr cum again yis ordinance ande brek itte agayn ye will o ye forsayde Chapitre have he Goddys malyson and saynt Petri.”¹

This ordinance, having been adopted by the Chapter, was read to the masons assembled in the presence of the Chapter, and agreed to by them, as appears from the following memorandum :—

“ 31st October 1370,—Master Robert de Patryngton, Master-mason of the fabric of the Church of York, and the other masons of the said fabric, to the number of twelve and upwards, personally appeared ; and there were read in their presence certain articles exhibited by them before the Chapter, the tenor whereof followeth in these words :—‘ Lordes, if it be your wyles, we grant for to stand at our werkes truly at our power, &c.’ ”²

The custom of annually visiting the Church of St. Peter of York, and of making an offering at the High Altar, having fallen into very general neglect, the Archbishop directed the following admonition to the official of the Archdeaconry of the East Riding of Yorkshire :—

“ A Letter for the Offering at the High Altar.

“ Jolm, by Divine permission, Archbishop of York, Primate of England and Legate of the Apostolic See, to our beloved son, the Official of the Archdeaconry of the East Riding, health, grace, and blessing. ALBEIT, all and sundry Rectors, Vicars and others holding Church-Benefices, and men and women having their dwellings and homes within the diocese of York, are by a praiseworthy custom, established by long prescription and peacefully observed from and through a time of the beginning of which there exists no record in the memory of man, notoriously obliged personally to visit their mother Church of York, and at the High Altar of the said Church to offer one penny each, unless they be lawfully hindered from personal access thereto ; in the which case, they are nevertheless bound to send a messenger to the said Church, who may supply their place in this matter, to offer at the said Altar the penny on this account annually due : NEVERTHELESS we have learned from a report worthy of credit, that very many, both clerks and laymen, men and women, who are bound to visit the said Church of York, and to make their offerings there as aforementioned, do negligently omit annually to visit the said Church, and to offer at the aforesaid Altar ; and that certain persons do, as they affirm, transmit the penny to be offered by them on this account through collectors and other messengers, which persons do not there offer the money received by them on this account, but do withhold it unjustly from the said Altar, and, being so withheld, do appropriate it to the grievous peril of their own souls, to the prejudice and loss of our Church of York, and to the withholding, violation and notorious diminution of the rights, liberties and customs of the said Church, and to the pernicious example of many other faithful Christians : WHEREFORE we, in virtue of holy obedience, and under penalty of the greater excommunication, do strongly enjoin and charge you, that ye, in every Chapter to be held by you within the aforesaid Archdeaconry, do

¹ Regist. G c. fol. 100 b.

² Harl. MS. 6971, p. 207, from Regist. N y., which is now lost.

distinctly and openly publish all the premises in presence of the Clergy and people subject to your authority, and that ye do cause the same to be published and to be enforced and expounded in the vulgar tongue, in an audible voice, publicly and solemnly, on Lord's Days and Holidays, by all Rectors, Vicars, Chaplains, parochial and others of the Archdeaconry aforesaid, in the parish Churches and Chapels throughout the said Archdeaconry, at such times when the greatest concourse of people shall be assembled, during solemn Mass; and that ye do further, in the Chapters aforesaid, admonish and effectually persuade all and sundry persons who are bound, to visit the said Church, and there to offer as aforementioned, and cause them to be lawfully admonished and persuaded by the Rectors, Vicars and Chaplains aforesaid, in their said Churches, that henceforth they and each of them do once visit the said Church of York, and do offer the said pennies at the said Altar in person every year, no lawful cause hindering them; or, when they shall be hindered from doing these things in their own persons, that they do transmit the said pennies, not by any collectors, but by certain other messengers worthy of trust, to the Altar aforesaid; which messengers shall, without deceit or fraud, there offer the same effectually, and who shall satisfy so often as it may be done for whatsoever hath been withheld by them from the Church of York, as they are bound to do under pain of the greater excommunication, which, by the authority of the holy Roman Pontiffs, and the Synodal Constitutions of York, and of other Holy Fathers, hath been established and pronounced against the withholders, detainers and violators of the rights, customs and liberties of the said Church of York. Given at Thorp, by York, &c." ¹

On the 28th of July, A.D. 1370, the Archbishop ordered his Receiver to pay to the keeper of the fabric the sum of one hundred pounds, as granted at the feast of Easter; he also, on the 25th of November, in the nineteenth year of his translation, ordered a similar sum to be paid for his Michaelmas donation. ²

The following acquittance for a cope and palfrey, presented to the Church, according to established custom, ³ and in conformity with the Will of David Wallore, Canon of York, dated 19th of September 1369, is not only interesting in itself, but valuable, as it refers both to the fabric and to the High Altar of the Church of St. Peter.

“Acquittance for the Cope and Palfrey of David de Wallore.

“Know all men, that we the Chapter of the Church of Blessed Peter of York, the Dean thereof being in foreign parts, have received of the venerable and discreet person, Sir Henry de Ingleby, our fellow Canon and Brother of the said Church of York, out of the legacy of donation of Sir David de Wallore, Canon of York, deceased, for the use of the Church of York, the jewels underwritten, to wit:—A Cope of black velvet, fretted with frets of Gold, with stars of gold very thickly interspersed; together with a Morse of silver well gilt and enamelled with the image of the Blessed Virgin Mary, and likewise set round with stones of coral:—Item, A Case for the corporal of the High Altar, of gold tissue, with images well wrought in embroidery:—Item, two Basins of silver gilt, of good thickness, (weighing five pounds, one ounce and three quarters,) with the arms of England and France in compartments on their bottoms —Item, a Spoon of silver gilt, for the proportioning the wine or the water for the Chalice of the High Altar:—Item, two wide Palls for the High Altar:—Item, Twenty pounds of Silver, in lieu of the Palfrey due to the fabric of the Church aforesaid. For the which Jewels and Palfrey, we acknowledge that full satisfaction has been made to us; and we, by these presents, acquit both the said Sir David and Sir Henry, and also the Executors whomsoever of the said Sir David.—In witness whereof, our seal is appended to these presents. Given at York, the 23rd day of December A.D. 1370.

From the documents which alone the author has been able to produce, it may be safely concluded that the fabric of the eastern portion of the Choir was in regular though slow progress; and that the

¹ Regist. G c. fol. 99 a.

² Thoresby's Regist. fol. 326 a.

³ P. 122.

old Choir had hitherto been but little curtailed in its dimensions: so that the usual services of the Choir might be duly performed in it, while the work of the much larger Choir was progressively advancing. Fabric compotuses and chamberlains' accounts, if they could have been obtained, would, no doubt, have furnished more direct and positive evidence; but after a very strict search, no such documents of a date prior to the year 1370 were to be found. From this year, happily, occasional fabric rolls, and also accounts of the Chamberlain of the Dean and Chapter, have been discovered, which throw much light upon the subsequent progress of the building.

Before the removal of the records and registers of the Dean and Chapter to the places in which they are now deposited, the Revestry and Chapel of Archbishop Zouch, by the present registrar, C. Thistleton, Esq., it was not known or suspected that any fabric or chamberlains' rolls were in existence, and all attempts to institute a search after them were discouraged and repelled. The removal of the records, however, has brought to light several such rolls, and many other valuable documents, which the author immediately perceived might prove of the greatest importance in enabling him to trace the history of the fabric of the Church, through a period hitherto involved in much confusion and obscurity. Several of these documents having been long neglected, were found in a sad state of decay: but having obtained permission to examine and arrange them, and to extract from them whatever he might find suitable to his purpose, the author has been able to collect from them a mass of curious and interesting information, confirming, and in no instance contradicting, the opinions he had previously formed of the age of the later portions of the Church.

One of these documents is a decaying remnant (about nine feet in length) of a fabric roll originally perhaps extending to about twenty-four feet, composed of sheets of parchment stitched together. It is an account rendered by the keeper of the fabric, of all monies received, expended and remaining for the past year; and seems to have been made up to the 3rd of January 1371. There is no date, but the mason's wages are accounted for to that day of that month, and the following item of expense occasioned by the writing of two documents already given, decide the year.—Expended, “In writing the Indenture of John Plummer¹ and the new ordinance for the masons, 3s. 4d.”²

All the income portion of the roll is gone, and also the weekly accounts of the masons, up to the second week in September. Mr. Robert Patryngton is the master mason, and has under him thirty-five masons, men and apprentices, and eighteen labourers. The masons are arranged, according to their wages, into seven classes; the first consisting of fifteen, at 3s. per week; the second, of five, at 2s. 9d.; the third, one, at 2s. 7d.; the fourth, of one, at 2s. 6d.; the fifth, of four, at 2s. 4d.; the sixth, of five, at 2s.; the seventh, of four, at 1s. 8d.; and the amount paid to the masons alone for the year was £245. 8s. 6d. The wages of the labourers also varied in the sums of 1s. 3d., 1s. 4d., 1s. 6d., and 1s. 8d. each week; but it was usual for the Church to find tunics, aprons, gloves, and clogs, and to give occasional potation and remuneration for extra work.

It further appears that the sum or available fund for the fabric and its liabilities was £805. 9s. 1½d.; expenses of fabric and burthens, £627. 9s. 4d.; and a remainder of £177. 19s. 9½d.; also that Mr. Phillip was master carpenter, John Plummer, the plumber, and John Burgh, the glazier.

That the reader may have a clear understanding of the items selected from this once enormous roll, and its bearing on the history of the erection of the new Choir, it will be necessary briefly to advert to what had been done previously to the date of this document.

¹ P. 164.

² P. 165.

It having been determined in convocation on the 21st of July 1361, that there should be a new Choir erected to accord with the beauty of the new Nave, the Archbishop, probably eight days afterwards, or on the 29th of that month, laid a stone, which, strictly speaking, might be called the first stone; but there is good reason to believe that it was not permanently laid then, but only placed as a solemn formal indication of the commencement of the structure, and determining its extent.

After the building of a new Choir was decided upon, designs would have to be invented, large clearages would probably have to be made,¹ and foundations prepared: in the old Choir, all the altars and furniture of the eastern portion would have to be removed, and about 45 feet of the east end taken down,² and a new end wall to the old Choir built, and decently adorned, for regular service to be performed. To accomplish these objects with the small number of men which the Church was generally able to employ would require a period of a few years; and as has already been shown in p. 154, that it is probable that the altars in the Crypt and east end of the Choir were not moved before 1364, at the earliest; and as, after they were moved, the end of the Choir would have to be taken down, and a partition wall built, and rendered suitably decent for the august mysteries,—so, it is not surprising that the High Altar, with its ceiling (probably part of the Reredos), should not be completed in the alteration before this year (1370), in which year the ceiling (or Reredos) of the said High Altar was made and painted, according to the following items:—

“Expended, In sawing $5\frac{1}{4}$ rods of the fabric timber, for the ceiling, price each rod, 3s. 4d. = 17s. 6d.; and in working (carving) 16 ‘Keyes,’ (bosses for the crossings of the ribs,) for the ceiling, price each, 5s. = £4. 0s. 0d.; and in 10,000 of ‘scotsemnail,’ bought for the ceiling, price each 100, 5d. = £2. 1s. 8d.; and to Richard Kyng, according to agreement for painting the ceiling above the great Altar with stars, £2. 7s. 3d.; and in Gloves given to the carpenters for elevating the great ceiling, 4s. 6d.”

In addition to these items showing the construction of the new ceiling for the High Altar, the following item also bears evidence that the Choir yet existed:—“Expended, In repairing the ‘Lectrine’ in the Choir, 3s. 4d.”

It appears that it was not before this year that the great bell which fell down about 1359, was replaced by a new one; a new clock and several new bells were also obtained and properly placed, and much repair was effected on the Belfrey, or Clock Bell Tower, concerning the whole of which the following items are recorded on the fabric roll:—

“Expended, In payment to John de Stafford, for working according to agreement on one great bell, £6. 13s. 4d.; and in 11,000 Turves, bought for the fire round the mould, 11s. 0d.; and in two chaldrons of ‘Secole,’ bought for the same, 10s. 0d.; and in six ‘scheppis’ of Charcole, bought for the same, 7s. 0d.; and in one stone of Tallow, 1s. 4d.;³ and in Grease, 1s. 4d.; and in ‘Wort,’ 4d.;⁴ and in Soap, 6d.;⁵ and in ‘Weggges,’ 4d.;⁶ and in the carriage of Clay, for the moulds and other neccessaries about the bell, 11s. 0d.; and in Straw, $4\frac{1}{2}$ d.;⁷ and in one

¹ It has been shown in p. 159, that, to enlarge the space about the Minster, the Church of St. Mary ad Valvas was removed only in 1365, and very probably other buildings also, the materials of which, together with those of the old wall at Shirburn, might be considered useful in the walls of the new Choir.

² See plans of the Choirs, in Plate II.

³ Tallow for pot or pan lights.

⁴ The dregs of strong beer are yet used for washing the moulds.

⁵ For washing of hands.

⁶ Probably the same as Weggges, Weges, Wedges, for fastening the Crook on the Spindle.

⁷ For the forming of bands for what the Bell-founders call the false Bell.

Stapell for the bell, 3*d.*; and in Rosyn, bought for the same, 2*d.*; and in Drink given to the labourers about the casting of the said bell, 3*s.* 10½*d.*; and in six Hurdles¹ for the mould, 1*s.* 6*d.*; and in hanging the bell with Iron, 20*s.* 0*d.*; and in one great new Clapper, bought for the same, 16*s.* 8*d.*; and in new-hanging one other bell called John, with one new Clapper, 25*s.* 0*d.*; and in hanging twice over one other bell, called 'Chaunselerbell,' with one new Clapper bought, 20*s.* 0*d.*; and in 1,012lbs. of Brass and Tin, bought of John de Kirkham, price each 100lbs., 26*s.* 8*d.*, sum £13. 9*s.* 8*d.*; and in 100lb. of Tin, bought for the great bell, 30*s.* 0*d.*; and in new making a bell for the Clock, and also for one bell for the Masons, £3. 6*s.* 8*d.*; and in hanging the bell in the Masons' Lodge, 3*s.* 4*d.*; and in hanging the bell for the Clock in the Belfrey, 6*s.* 8*d.*; and in 21 lbs. of 'Messyng,' bought of Richard King, 3*s.* 6*d.*; and in six thickboards, bought for the wheels of the bells, with sawing the same, 4*s.* 3*d.*; and in (paying) Mr. John Clareburgh, according to agreement, for the making of one new Clock, with all its apparatus, except the lead (weights) and bell, £13. 6*s.* 8*d.*; and in exchange with John de Kirkham, in addition to the Church bell, for another bell for the Clock, £20. 0*s.* 0*d.*; and in painting the wheels and other necessities for the Clock, and in hanging the Great Bell, with iron for the same, 11*s.* 0*d.*, sum total £66. 10*s.* 1*d.* (Also) and in 3,000 of 'Midelspikyngs,' bought for the bells, and other necessities in the fabric this year, 15*s.* 0*d.*; and in 210 stone of Lead, wrought above the bell of the Clock, and in other necessary places, 8*s.* 9*d.*; and in saving 60 Waynscots for the Clock and other necessities in the fabric, 3*s.* 9*d.*."

It is also evident from the roll, that whilst the preceding items were paid for from the fabric fund for the benefit of the Church, the eastern portion of the structure of the new Choir was regularly progressing, and the following items show that the walls either needed, or would soon need, the assistance of scaffolds:—"Expended, In 200 of 'Firspars' for the Scaffold, and Ladders, and other necessities in the fabric, £1. 16*s.* 0*d.*; and in 400 great 'Spikyngs' bought for 2*s.* 8*d.*; and in 100 'brags,' bought for the Scaffold in the fabric, 3*s.* 0*d.*; and in 8 Wheels bought for pulleys in the fabric 8*d.*."

The following extracts are from a Compotus, or an account of all monies received and expended by Master Robert de Newton, the Chamberlain of the Dean and Chapter, it being his office to receive all monies applicable to the performance of the divine duties, and to apply them as the regular services, burthens, and the occasional wants of the Church required.

The Compotus contains the receipts and expenses from the Feast of St. Martin 1370, to the Feast of Pentecost 1371. The amount of monies received was £375. 11*s.* 8½*d.*, sum expended was £157. 13*s.* 0½*d.*, and paid to each Canon £31. 2*s.* 8*d.*

From the items of expenditure in this Compotus, the following have been selected as giving additional evidence that, during this half year, the High Altar of the Cathedral existed, and that the accustomed services were regularly performed in the said Church by the usual ministers:—

" Paid for 4,000 wafers for (communion in) the Choir, 7*s.* 4*d.*

" Expended, By the offerings of the twelve parsons of the Choir, to each 4*d.* = 4*s.* 0*d.*; and to the Keeper of the *High Altar*, 2*s.* 0*d.*; and to the Succentor of the Vicars, 1*s.* 0*d.*; and to the Sub-Chancellor, 1*s.* 0*d.*; and to 28 Vicars, for their ministering at the *High Altar* for 28 weeks, to each 8*d.* = 18*s.* 8*d.*; and to the other 8 Vicars, to each 4*d.* = 2*s.* 8*d.*; and to the Deacons and Subdeacons, for ministering at the *High Altar*, during the same time, by week 5*d.* = 11*s.* 8*d.*; and to the Clerk of the Vestry, 2*s.* 0*d.*; and to 5 Incense-Bearers, 5*d.*; and to 7 Choristers, 7*d.*; and to the Apparitor, 6*d.*; and to the Sacristan, 2*s.* 0*d.*; and to the bearers of the Banner, 1*s.* 0*d.*; and to the bearers of the cloth over the Feretory, 4*s.* 0*d.*."

¹ Wicker-work to strengthen the outer coat of the Mould: wire is used now.

“Expenditure in Wax:—And for 600lbs. of Wax, bought for the *High Altar*, the Feretory and the Tomb (of St. William), price for 200lbs. £6. 4s. 0d., the same for 100lbs. £3. 2s. 0d., and for the other 300lbs. price each 100lbs. £3. 0s. 0d. = £9. 0s. 0d.; and for 40lbs. of Wax bought for covering the Torches against the Feast of the Nativity, £1. 1s. 8d.; and for 36lbs. of Rosin, bought for the same Torches, 3s. 6d.; and for the ‘Lychnis’ or wicks, and all necessaries, and the wages of the workmen, by an agreement made in the gross, £1. 0s. 0d.”

Also, “For the making of 12 Capes, 6 Tunicles, and 1 Chasuble with paruræ of the choice of our Lady, Queen Philippa, whereof 2 tunicles were not made up, £17. 2s. 11d.; and for 2 Cloths of Gold, bought of Master Richard Thorne, £8. 13s. 4d.; and for 1 Cloth of Gold, bought of Thomas Setter, £4. 13s. 4d.; and for 4 pieces of Buckram for the Tunicles, £1. 4s. 0d.; and for 8 Linens, 7s. 6d.; and for 3 dozen and 7 pieces of ‘Tayse,’ £1. 5s. 1d.; and for 1 piece and 5 ells of Fringe, 14s. 8d.; and for 2lbs. of Thread, 2s. 8d.; and for 4lbs. of Wax, 2s. 4d.; and for making of Tunicles out of old vestments, 10s. 6d.; and for 1 piece of a ‘Cardelumbord’ for the same, 6s. 8d.; and for 11 pieces of Fringe and ‘Tayses,’ by the piece 7d. = 6s. 5d.; and for Binding two Books, 2s. 6d.; and for the mending of two pair of Irons, (probably iron moulds for making the wafers,) for the Eucharist, 3s. 4d.; and for repairing 2 Candlesticks in the Vestry, 3s. 0d.; and for mending 3 small Phials and 2 Pixes, 1s. 0d.; and for repairing and cleansing 2 small Thuribules, 4s. 0d.; and for mending an Angel, supporting the Head of St. William, 3s. 4d.; and for 1 Ribband, bought of Thomas Setter, for the Cape of Master Thomas Nevill, 6s. 8d.; and to the workmen for 2 ‘Dorsers,’ 6s. 8d.; and for 12 ells of Canvas, bought for the ceiling, 6s. 0d.; sum total, £20. 3s. 0d.”

The Archbishop, on the 15th of June this year, (1371,) according to his regular custom, desired his Receiver to transfer to the fabric fund the sum of one hundred pounds for his Easter donation: he also, on the 1st of November, ordered another hundred pounds to be transferred for the same purpose.¹

Another Compotus, or Chamberlain’s Roll, exists, showing the receipts and expenditure by that officer (Master Robert de Newton) from the Feast of Pentecost to the Feast of St. Martin. The Receipts were £345. 17s. 10½d.; Expenses, £145. 0s. 1d.; and to each Canon, £28. 13s. 11½d.

On the 11th of February 1372, the Archbishop issued an order to his Receiver, to pay to the use of the fabric fund the sum of one hundred pounds, as his previous Michaelmas donation; he also, on the 10th of March, gave his order for the sum of forty marks to be paid to the keeper of the new Choir, towards the full payment of the hundred pounds given as his Michaelmas donation.²

It is probable that the marble stones, which the Archbishop agreed for with the master mason, at the beginning of the year 1368, for the tombs of six of his predecessors, were now completed, and that the following memorandum records the final payment for them:—

“Mem. That at Thorp, near York, the 12th day of the month of June, A.D. 1373, an order was written to the Receiver at York, to pay to Master Robert de Patrington, Mason, one hundred shillings of silver, due for the working of the tombs, by a memorandum to be made between them in that matter.”³

The Archbishop, on the 24th day of July, A.D. 1373, in the 21st year of his Translation, issued his order to his Receiver, Master Nicholas de Altaripa, to pay to Sir John de Feriby, the keeper

¹ Thoresby’s Regist. fol. 326.

² Ibid. 326 b.

³ Ibid. 327.

of the fabric of the Church at York, the sum of one hundred pounds, granted as his Easter donation.¹

On the 6th of November, A.D. 1373, the beneficent Archbishop, in the 22nd year of his Translation, died at his Palace at Bishopthorp, and according to his will, dated 31st of October 1373,² was solemnly interred, within four days after his death, in the *place* ordained by himself.

By the death of Archbishop Thoresby, the fabric of the new Choir was deprived of a zealous and powerful supporter; and probably the pecuniary loss it sustained by this event amounted to at least one third of its late available fund; consequently the subsequent progress of the fabric would be very materially retarded.

To what stage of advancement the Eastern portion of the new Choir had arrived at the death of the Archbishop, may possibly be considered a point that may be plausibly disputed. Yet the following remarks are deserving of special attention. We have seen that provision was made by the Archbishop and Chapter, for the uninterrupted services of the Church, by their decreeing, in 1361, that "the ancient Choir should be *in part* demolished, according as it should be expedient." It is to be regretted that we have no memoranda to show at what times, and to what extent, the ancient Choir was mutilated; yet as some of the altars in the Crypt, and the duties attached to them, appear not to have been necessarily suspended, on account of the works of the new Choir, before the year 1364; and as evidence has already been produced, distinctly showing that a Choir and a High Altar still existed, and at which the duties of the Ministers were regularly performed,—it is reasonable to conclude that in the curtailing of the old Choir a strict regard was paid to the continued services of the Church as well as to the exigencies of the new work.³

The architectural structure of the present Choir incontestibly proves that it is composed of two distinct erections; that the first, or eastern portion, could be begun, carried on and nearly completed, while the ancient Choir was standing and in use, nothing more being required than the removal of about 45 feet, or the part immediately behind the High Altar, and the erection of temporary, though substantial walls: so that the old Choir would still have the appearance of being entire. From documentary evidence also, it appears that this first, or eastern portion, measuring internally 97 feet, the whole internal length of the new Choir being 224 feet, was not nearly finished at the death of the Archbishop; that a great part of the windows and walls had yet to be formed, and consequently that this portion of the new Choir was then very far from needing a roof.

But upon this point much misapprehension has long and generally prevailed: facts have been misstated; unwarrantable inferences have been drawn; and hence the result of the generous and unwearied exertions of the pious and zealous prelate have been greatly exaggerated. The author feels confident that the evidence already produced, and that which remains to be produced in the subsequent pages of this work, is sufficient, if duly and impartially considered, to correct these errors, and indubitably to show the continued progress of the building of the Choir long after the death of Archbishop Thoresby. Yet he thinks it advisable, before he proceeds in the history of the fabric of the Church, to examine and expose the grounds on which the opinions he deems so erroneous chiefly rest.

¹ Thoresby's Regist. fol. 327 a.

² Regist. B y. 58 b.

³ A remarkable example of the practice of suffering the old portions of a Church to remain while the new work was going forward, may be still seen in the Church of the Priory of Bolton.

From some expressions which occur in the preamble of the Agreement or Indenture made for erecting a new Choir, as given above,¹ it has been inferred that it was one part of the design of the Archbishop to provide a distinct and splendid chapel for the service of the Blessed Virgin. It is, indeed, expressly stated in a History of the Archbishops of York, attributed to a writer of the fourteenth century, Thomas Stubbs, that Archbishop Thoresby, "as a true lover of the Virgin, finished a Chapel in honour of Mary the Mother of God, with admirable sculpture and painting." And as the eastern end of the central aisle of the Choir has, during a long period, been designated by the title of the Lady Chapel, it has been concluded that the passage in Stubbs refers to this portion of the Choir, and consequently that this portion must have been completed before the death of the Archbishop. And this conclusion has been strengthened by what this writer and John Leland have related concerning the entombment of the bodies of several of the predecessors of the Archbishop, and of his own burial in his new work of the Choir. These are points, therefore, that require particular examination.

From the expressions in the Indenture it cannot justly be inferred that Archbishop Thoresby designed to provide a separate Chapel in honour of the Blessed Virgin. It is stated, "that the ancient Choir seemed to many persons of too homely a structure, in regard to the magnificence of the Nave of the Church, and that every Church should be adorned in all its parts with uniform beauty, and that most especially the Choir (which is more particularly appropriated to the offering of sacrifice, the salutary exercise of offices of pious expiation, and the performance of Divine worship) should be adorned with suitable workmanship,—and that there was no place in the said Church of York suitable for the celebration of the Mass (in honour) of the glorious Virgin Mary, the Mother of God, which is appointed to be daily celebrated in the said Church."²

The great contrast that existed between the style of the Norman Choir and the style of the new Nave, would alone create an earnest desire that the Choir should be rebuilt in a more elegant and splendid style, yet that desire was as nothing when compared with the positive duty always connected with the important use of the Choir over every other part of the Church; for being a place specially assigned for offering expiatory sacrifices to Almighty God, it was the duty of his ministers to endeavour at all times to render it, in dignity and beauty, an acceptable dwelling of the Most High, whereas it was then deemed unworthy of His divine presence, being rude and unsightly; nor was it even suitable for the decent celebration of divine service in honour of the Blessed Virgin Mary, the special patroness of the Church: and under the influence of these united considerations it was determined that the old Choir should be superseded by a more suitable and glorious structure.

According to this interpretation of the words used in the Indenture, the only one that can be borne out, either by direct or indirect evidence, from the Registers of the See or the Church, it was a Choir alone, and not a Choir and a Lady Chapel, that the Archbishop and the Chapter were anxious to build; and the service in honour of the Blessed Virgin was merely mentioned as deserving a better place than the then existing Choir. And in this interpretation the author is supported by the evidence of all subsequent recorded acts of Archbishop Thoresby, or of his successors, or of the then Chapter, or of any subsequent Chapter, for the advantage of the fabric of the Church. Thus, the Brief that was issued, through the ardent zeal of the Archbishop for the success of the new Choir, for causing aid to flow from the faithful, contains these words—"We (the Arch-

¹ P. 148.

² See p. 148.

bishop) and our dearly beloved, the Chapter of York, for the praise of God, have begun to erect a new Choir of suitable extent and convenient beauty.”¹ Thus also the Letter from the Chapter for a Collection for the Fabric, states that Pope Innocent the Sixth had heard and understood that the ancient Choir of the Church of York was unsuitable and disproportioned to the said Church newly rebuilt, and that the Lord Archbishop, and they, the Chapter, had begun to build a new Choir, of workmanship not a little costly.² Again, the Archbishop, in his appeal to the charitable feelings of the people of the Diocese of Lincoln, states, that he and the Chapter had begun to erect a new Choir of costly workmanship.³ The Archbishop also, in a Commission granted to the Dean and Chapter to levy a subsidy for the advancement of the new fabric, states, “that we (the Archbishop) and our beloved sons, the Chapter of our Church of York, have, by unanimous agreement, begun to construct there a Choir of suitable dimensions and remarkable beauty, which was then lovingly contemplated with ecclesiastical faith.”⁴ And lastly, after a period of eighteen years had passed away, since the commencement of the new Choir, an urgent supplication was made by the Chapter of the Church of York to his Holiness Pope Urban, for the appropriation of the Revenue of the Church of Misterton for the advantage of the new Choir. The Bull of his Holiness for the appropriation of the said Church contains the following declaration of the then Chapter:—“John, of pious memory, late Archbishop of York, and the Chapter of the Church of York, considering that the Nave of the said Church, which formerly was of small dimensions, had been rebuilt of great size and signal beauty, to the praise and honour of God, by their devout predecessors; but that the Choir of the Church was left of its former small extent and unsightliness; and (that they) being grieved thereat, and wishing to cause to be constructed and built in the said Church a Choir corresponding to the said Nave, did, while the times were favourable, begin to cause to be erected in the said Church a new Choir corresponding to the beauty of the said Church, and of very costly workmanship.”⁵ Thus there does not appear the slightest idea of building a Chapel for the increase of the honour of the Blessed Virgin, or of adorning her existing services, except by zealously commencing a Choir of noble dimensions and sumptuous workmanship.

But the daily Mass of the Blessed Virgin is not mentioned in the act of Convocation, as a service intended to be established in the Choir, either by some munificent donation of the Archbishop’s own, or by the united efforts of the Chapter, or by the foundation of any individual, but as a service *then* celebrated in a Choir not so splendid and glorious as the honour of their eminent patroness deserved; and as neither the then Archbishop, nor any of his successors, nor the Chapter, nor any subsequent Chapter, did, either by consent or deed, erect a Chapel or establish a daily votive Mass in the Church, to the honour of the Blessed Virgin, so the author is induced to infer that the daily Mass mentioned was of *ancient usage*, and constituted one of the daily duties to be performed at the High Altar of the Church.

It certainly is not demonstrable that the daily Mass of the Blessed Virgin was to be celebrated at the High Altar, but it is a fact established by the Registers of the Church, that no other Altar was ever placed in the Church, either especially or partially under her patronage, except by the desire of some individual or individuals, who, by pecuniary means, and the aid of a chantry priest, endeavoured to obtain the intercession of the Blessed Virgin for the welfare of the souls of those for whom the endowment

¹ See p. 150.

⁴ See p. 159.

² See p. 151.

⁵ Regist. G c. fol. 147.

³ See p. 152.

was made, and for the souls of those especially mentioned therein ; even the special and much-famed Altar of the Blessed Virgin, where Mass was daily celebrated by a priest and six clerks,¹ with chaunting and note of organ,² was a private chantry one, and was *in the Crypt* of the ancient Choir ; and the said Altar was replaced in the Crypt of the new Choir, without either the appearance or situation of the Crypt being in the least improved, it being made of old materials and much abridged in dimensions.

But the High Altar was generally considered the Altar of the Blessed Mary ; for although the Church and Altar were dedicated or placed under the protection of several saints, yet they were more especially considered under the protection of the Blessed Virgin and St. Peter : often, indeed, the High Altar is mentioned as being that of the Blessed Virgin ; and thus, (as is shown by the various Registers,) all ordinations to orders ministered in the Church were celebrated at the Altar of the Blessed Virgin, or the High Altar. But when donations were made of vestments or articles calculated to add to the splendour of the Church, they were often presented for the honour of the Blessed Mary, St. Peter, and all the Saints.³ Even to enhance the dignity of the High Altar and the honour of the Blessed Mary, an image of her, gilt and splendidly adorned, was placed near the south end of the Altar,⁴ and no Mass was expected to be said without two large wax candles burning before that image, in addition to the wax candles at the Altar,⁵ whilst the image of St. Peter, which was placed near the north end of the Altar,⁶ had no wax candle placed before it, except during the Octave of St. Peter's Feast, when one was kept lighted.⁷

A search has been made among the statutes of the Church to discover the precise daily obligations of the Vicars in the Choir ; the result of which is, that the services were divided into two classes, namely, major and minor hours ; the major hours were Matins, Prime, *High Mass* at the Great Altar, Vespers, and in Lent Complin, Placebo and Dirige for one hour : the minor hours were Tercia, Sexta, Nona and Complin, and out of Lent Commendations with the *Chapter Mass*.⁸ All the Vicars were expected to be present at all the services in the Choir ; but never less than twenty-four at the hours and Mass each day, nor less than thirty on Vigils, whilst the whole thirty-six were obliged to be present on all major and double feasts.⁹ And thus it is discovered that there were celebrated *two Masses* at the least, daily at the High Altar of the Church, viz. the daily Chapter Mass and a High Mass.

The Rev. John Milner, D.D., in his History of Winchester,¹⁰ in explaining the customary duties of the Monks and Clergy, states that “ the spiritual exercises, called the canonical hours, were, with some variation as to the times of performing them, equally incumbent on secular Canons and the Clergy in general, as on the Monks. The time of the Monks' rising was different, according to the different seasons of the year and the festivals that were solemnized.” And so it was with the Clergy of the Cathedral of York ; for whilst their hour for Matins was generally four o'clock in the morning,

¹ See p. 34.

² The organ was neither large nor stationary ; for in 1485, there was paid for carrying the same to the house of the Minor Brethren, (the Franciscan Friars,) and bringing the same to the Cathedral Church, 5*d.* The organ, however, was struck, and had bellows ; for in 1475, there was paid to Richard Soureby, for mending the bellows of the organ, at the Altar of the Blessed Mary, 8*d.*, and to Richard Glover for glue for the said work, 4*d.* See Fabric Rolls.

³ Bainbridge's Regist. fol. 136.

⁵ *Statuta Eccles. Cathed. Ebor.* fol. 7 b.

⁷ *Statuta Eccles. Cathed. Ebor.* fol. 7 b.

⁹ Registers of the Vicars Choral, fol. 160.

⁴ 2 Regist. B y. fol. 380 b. ; also, V c. fol. 154 b.

⁶ Fabric Computus, A. D. 1482.

⁸ *Statuta Eccles. Cathed. Ebor.* fol. 10 b.

¹⁰ P. 117.

yet the same service commenced at two o'clock in the morning of the Nativity of our Lord, and at five o'clock on the Feast of the Ascension of our Lord.¹

This learned writer also states, that at five o'clock in the morning the second service of the Monks, called Prime, commenced; at the conclusion of which the community went in procession to the Chapter-house, to attend to instructions and exhortations. The Chapter being finished, they proceeded again to the Church, to assist at the early, or what was called *the Capitular (or Chapter) Mass*. But the hour of Prime for the Cathedral was seven o'clock on the three days next following the major feasts, and on other doubles and Sundays the hour was between eight and nine o'clock. At the completion of Prime and Preciosa,² the Clergy withdrew to the Chapter-house to perform their required duties for the time being, whence they, according to Dr. Milner, again repaired to the Choir to celebrate the *Chapter Mass*.

It is also stated by the Doctor, that at eight o'clock the community again met in the Choir to perform the office called Tercia, or the third hour, which was followed by the *High Mass*, and although the registers of the Vicars Choral do not give the hour of Tercia in the Cathedral, yet we may be certain that the office, according to general custom, was followed by High Mass.

But yet it does not appear what Mass was styled the *Chapter Mass*, although it is more than probable it was a votive Mass to the Blessed Virgin, the patroness of the Church and Chapter. Even the Missal for the use of the Cathedral Church³ seems to sanction the idea, that the votive Mass of the seasons to the Blessed Virgin was used for a Chapter Low Mass, and not for a special Grand Mass; otherwise it would, like the Missal for the use of Sarum,⁴ have contained the votive Masses of the Blessed Virgin, with regular special prayers, namely, Commendations, said as Collects, Secrets, and Post-communions, during the celebration of the votive Mass in the Chapel of the Holy Trinity, (called Lady Chapel) in the Cathedral of Salisbury, and which additional Prayers or Commendations, no doubt would have been entered regularly in the York Missal, and not left for the collation of the celebrant, if the votive Mass had been said daily at an Altar in a Chapel specially assigned for the honour of the Blessed Virgin.⁵

¹ Statutes of the Vicars Choral, fol. 91.

² Regist. T y. fol. 72 b.

³ In the Dean and Chapter's Library, MS. xvi. I 3.; also, xvi. A 9.

⁴ Ibid xi. F 1.

⁵ The central Chapel, called the Lady Chapel, which is attached to the east end of the Cathedral Church of Salisbury, was dedicated on the Vigil of the Feast of St. Michael, A.D. 1225, in honour of *the holy and undivided Trinity* and All Saints, by Bishop Richard Poor, he liberally endowing it for a Chantry Chapel, and ordaining that the Mass of the Blessed Virgin was to be sung therein every day.^a This Chapel of the Holy Trinity was thus completed many years before the edifice of the Church of Salisbury,^b and Mass was regularly celebrated therein as a private Chantry Chapel, until the dissolution of such establishments, from which time it remained unemployed as a Chapel of prayer until another devastation was allowed to take place in the Church and Chapel, in the early part of the nineteenth century, when a Mr. Wyatt, an architect, was suffered to make ecclesiastical experiments, called improvements, in the Church, one of which was the robbing the Church of its High Altar or Communion Table, demolishing the Screen that separated the Choir of the Cathedral Church of Holy Mary, from the old Chapel of the Holy Trinity, and then placing the High Altar of the Cathedral at the east end of the said Chapel of the Holy Trinity, and thus compelling the officiating clergy to wander and perform the sacred parts of their religion in a Chapel unconnected with the dedication of the Church, and unedifying to their distant beholders. It is to be regretted, that whilst the ingenious Architect endeavoured thus to obtain an extensive and interesting perspective, he did not cut through the eastern wall of the Chapel of the Holy Trinity, erect a new Chapel, again in continuation, dedicate it to the honour of St. Eligius, the patron saint of ingenious men; then having placed therein the High Altar or Communion Table, he might have sat down and deliberately defied all other architects to rival his taste and skill in giving vastness to buildings and usefulness to religious services.

^a Dodsworth's Salisbury, p. 118.

^b Ibid. p. 133, 134.

But the customs of other Churches and Chapels give undeniable evidence, not only that more Masses than one were generally celebrated daily at the High Altar, but that one of the Masses was to the honour of the Blessed Mary; for instance, at the High Altar of St. Paul's, London, there were said daily three Masses, namely, St. Mary's Mass, the Apostle's Mass, and the Chapter Mass; and all the vicars were obliged (unless prevented by urgent cause) to be present at the daily Mass of the Blessed Virgin Mary.¹ In the Collegiate Church of St. Elizabeth, near Winchester, three Masses at least were celebrated daily at the High Altar; first, the Mass of Our Lady, according to the use of Sarum; secondly, the Mass of the Patroness St. Elizabeth; and, thirdly, High Mass,² undoubtedly of the day. In the Chapel of Holy Mary and all the Angels, built on the north side of the Nave of the Cathedral Church of York, there were at least three Masses celebrated daily, namely, the Morning or Community Mass (undoubtedly the Mass of the protectress of the Chapel), the High Mass, and a Mass of Requiem;³ and in the ordination for Lord Percy's Chantry, at Alnwick Castle, by Archbishop Thoresby, three Masses were ordained to be said daily. The first was generally the Mass of the day, the second often a votive Mass to the honour of the Blessed Virgin, and the third a Mass of Requiem.⁴ Thus the Author is induced to infer that the *Chapter Mass*, celebrated daily, in addition to the High Mass of the day, was always the regular votive Mass of the season to the honour of the Blessed Virgin Mary, and celebrated at the Great Altar, and that it was to that votive Mass the Archbishop and Chapter alluded when they represented the Church as having no place therein suitable for the becoming celebration of the daily Mass in honour of the Blessed Virgin.

The oldest published information relating to this subject with which the Author is acquainted is to be found in an ancient Chronicle already referred to,⁵ entitled, "Actus Pontificum Eboracensium," ascribed to Thomas Stobæus, or Stubbs, and edited by Roger Twysden, in his "*Historiæ Anglicanæ Decem Scriptores*." Of this chronicler, little more is known than that he was a native of York, a Dominican friar, a Doctor of Divinity, and the author of several theological works. Twysden, in his Preface, says no more of him than that he was the reputed author of the lives of the Archbishops of York,—"*Thomâ Stubbs, ut ferunt, auctore*." The copy of this work, as edited by Twysden, extends to the close of the life of Archbishop Thoresby; but Selden, in his account of the *Decem Scriptores*, subjoined to Twysden's Preface, speaks of Stubbs as having "brought down the succession and acts of the Archbishops to his own time, or to the third year of Edward III., or about the year 1360," the eighth year of the pontificate of Thoresby, who, as we have seen, did not begin the new Choir till the year 1361.⁶ In the editing of this work, Twysden says he had the use of two MSS., one of which was from the library of Mr. J. Moore, formerly a student of Caius and Gonville College, Cambridge; the other from the library of Sir Simonds D'Ewes, by the collation of which the text of the MS. belonging to Mr. J. Moore was, as he tells us, "amended and enlarged." In this printed edition, the acts of Archbishop Thoresby are included; yet, in the introductory chapter, the author of the Chronicle professes to carry the history of the Archbishops no further than to the pontificate of Archbishop Zouche.

The doubt cast upon the authenticity of this Chronicle by the "*ut ferunt*" of Twysden, and the

¹ *Monasticon Anglicanum*, London, A.D. 1718, vol. i. p. 326.

² *Ibid.* p. 349.

³ *Ibid.* p. 277.

⁴ See p. 157.

⁵ P. 173.

⁶ Consequently, if Selden be correct, Stubbs wrote nothing relating to the building of the Choir. The Choir was begun (see p. 149) in the ninth year of Thoresby's pontificate. The writer of this part of the Chronicle says erroneously in the tenth.

remark of the learned Selden, corresponding with the expressed design of the Chronicler himself, excited in the mind of the writer of the present work an earnest desire to inspect the MSS. used by Twysden, and such others also as he might be able to discover. In the course of a diligent and careful search, not only those employed by Twysden, but four others were found, amounting in the whole to six; namely, two at the Bodleian, two at the British Museum, one in Caius College, and another at Ben'et College, Cambridge. Four of these the Author carefully inspected. Though varying in extent, and bearing no indication of the original writer, they are all attributed to Thomas Stubbs.

But there is in the Bodleian Library another MS. Chronicle of the Archbishops of York, marked "Digby, 140," commencing with Paulinus and ending with the pontificate of Archbishop Thurstan. In the introductory chapter, the author, having noticed and deplored the long-continued disputes between the Metropolitan Churches, and asserted the entire independence of that of York, says,—“It at length came into my mind, in order to preserve the memory of ancient times for the instruction of posterity, to place in order all the successions of the Archbishops of York, from St. Paulinus to the pontificate of Archbishop Thurstan, of venerable memory, . . . and to recal to remembrance, so far as my poor ability will allow, who each was, and how he acted for that Church, or suffered for it.” Now the whole of this introductory chapter has been retained unaltered in all the MSS. of the Chronicles attributed to Stubbs, excepting that for the name of Thurstan, that of Zouche, generally, has been substituted; and in one MS. in the Bodleian Library (Rawlinson, 445), both names appear thus,—“A Scō Paulino usque ad pontificatū venerabilis memoriæ Thurstini magri Will. le Souche.” Now this MS., (Digby, 140,) according to the opinion of one most competent to decide such a point, was written very early in the fourteenth century, many years before the pontificate of Thoresby began; yet the Chronicle published under the name of Stubbs agrees with it nearly word for word, not only in the introductory chapter, but throughout, to the pontificate of Thurstan.

It appears, from the Catalogue of the Library of the Dean and Chapter of the Cathedral of York, that the Church formerly possessed a MS. entitled “Symeonis Dunelmensis Monachi Epistolæ de successione Pontificum Eboracensis Ecclesiæ usque ad Thurstinum 1136 transmissa Hugoni Decano ejusdem Ecclesiæ.” It is much to be regretted that this MS. is lost.

Leland has made extracts from a MS. which he probably found at York. His reference is “Ex libr. de Archiepiscopis Ebor. Eccles. usque ad mortem Thurstini, incerto auctore.”¹

The MS. denoted Barlow 27, in the Bodleian Library, has on the first fly-leaf the following note, signed F. M. (Fred. Madden):—“Thom. Stubbs hoc opus tantum continuavit a temporibus Thurstini ad annum 1373 quo ipse claruit. Nomen auctoris qui primam hujus Historiæ partem scripsit adhuc latet: sed vide MS., Digby, No. 140, quo exemplar ejus operis exstat sed certe Thom. Stubbs multo antcrius.” The Chronicle in this copy, beautifully written, is continued to the pontificate of Wolsey; but at the termination of the pontificate of Thoresby there is a marginal note, stating, what indeed is very plainly to be perceived, that the subsequent part of the MS. is by a different hand. No intimation is given of the original authors.

The MS. copy in the British Museum, marked Titus A. xix. Cotton. Coll. Press 279, is extended to the year 1373, including therefore the pontificate of Archbishop Thoresby. It is in size $8\frac{1}{4}$ in. by $5\frac{3}{4}$, of paper bearing a cross key water-mark. The writing is good, but seemingly much subsequent

¹ Itin., vol. viii. p. 15.

to the age of Thoresby; and it contains no intimation of the writer or author. The MS. Chronicle Rawlinson 445 in the Bodleian Library, is written on membranes, in a plain manner; without any reference to the author. There is also a MS. copy of this Chronicle, on membranes, in the possession of the Lord Mayor and Corporation of York, written by Roger de Burton, Town Clerk in the time of Richard Russell, Mayor, that is, in the tenth year of Henry V., A.D. 1421. In this no mention is made of the original author.

The MS. which Twysden obtained from the library of Sir Simonds D'Ewes is now in the British Museum, marked No. 108 in the Harleian Collection, Press 53 h. The arms of D'Ewes, Or, three quatrefoils, two and one, pierced; crest, a wolf's head erased, with a collar studded, are impressed on the cover. It is marked No. 92 in the catalogue of Sir S. D'Ewes as published in the *Catal. MSS. Angliæ et Hiberniæ*.¹ It follows the copy in the Bodl. Lib. Digby 140, but extended by an unknown writer, to the year 1352, so as to include the pontificate of Archbishop Zouche. It is the last of six Chronicles of which the volume is composed; the whole written in a beautiful manner, with illuminated and gilded capitals, on good membranes, forming a regular and perfect book, 10 in. by 6 $\frac{3}{4}$. No sign or intimation is given of the author; nor is there one word relating to Archbishop Thoresby.

The two MSS. at Cambridge the Author has not himself inspected, but he has been kindly informed by a gentleman who examined the MSS. for him, that the MS. marked 171, at Ben'et College, ends with the pontificate of Archbishop Thoresby, and is without any intimation of the writer; and that the MS. marked D., No. 106, at Caius and Gonville College, is very probably the MS. mentioned by Twysden as being in the possession of Mr. John Moore, as it was presented, with nine others bound together, to the Library of Caius, by Mr. W. Moore, whose name is written upon the back, and who was a Fellow of Caius College, and Public Librarian of the University.² The MS. ends with the pontificate of Zouch, but no mention is made of the author.

Thus it seems clear that the acts attributed to Archbishop Thoresby have not been obtained from either the MS. in the possession of Sir Simonds D'Ewes, or from that in the possession of Mr. John Moore; yet it is not known whence the account of Thoresby was obtained, or how it became attached to the lives of the Archbishops in the "*Decem Scriptores*."

It thus appears that there is no authority for ascribing the acts of the Archbishops of York, published by Twysden in the *Historiæ Anglicanæ Scriptores Decem*, to Thomas Stubbs. He may indeed have compiled a part of that Chronicle, but to what extent is uncertain. He may have continued what is found in the Oxford MS. Digby 140, to the end of the pontificate of Zouche; but there is no direct evidence in support of such a conjecture; certainly there is none to warrant the assigning to him the account of the acts of Archbishop Thoresby.

It is with this portion of the Chronicle that an historian of the fabric of the Church of St. Peter at York is especially concerned; and to him the question of its authenticity is one of considerable importance. If Thomas Stubbs were indeed the author, he was contemporary with Archbishop Thoresby, and it might therefore be reasonably presumed that he was well acquainted with the circumstances connected with the building of the new Choir; and his authority would be deservedly esteemed of great weight. But if the author and the sources of his information be doubtful, or entirely unknown,

¹ Published 1697.

² Whether Mr. W. Moore was a relative of Mr. John Moore, formerly a student at Caius College, does not appear; he was a great collector of MSS. in his time, but nothing further is known of him: he died in 1659.

his statements will be received with less confidence. It seems to have been too generally taken for granted that the whole Chronicle published by Twysden, under the name of Thomas Stubbs, was indeed compiled by him, and the account there given of Archbishop Thoresby has been received without due examination, or even a suspicion of inaccuracy.

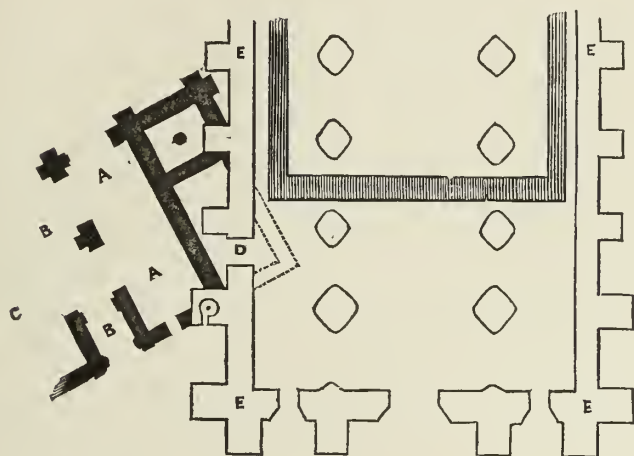
The anonymous author of this Chronicle, after showing how munificently Archbishop Thoresby contributed to the fabric of the new Choir of his Cathedral, of which he laid the first stone, goes on to observe, "The same Archbishop, as a true lover of the Virgin, finished the chapel in honour of Mary the mother of God, and Virgin, with admirable sculpture and painting." This passage has been commonly misunderstood, as though it related to the eastern part of the new Choir, now usually called the Lady Chapel. But it has been already shown, from the words of the Indenture for the new Choir (p. 173), that the Archbishop never intended to build a distinct and splendid chapel in the Choir specially for the honour of the Blessed Virgin; and since, as it will be fully proved, neither the Choir nor even the first-erected portion of it was finished at his death, it is most probable, not to say certain, that the Chronicler refers in this passage to the Archbishop's Chapel; the chapel erected by Archbishop Roger, near the door of the palace, and adjoining the north aisle of the Nave, to the eternal honour of God, and the glory of the Archbishop's successors, and dedicated to the Blessed Virgin Mary, and all the holy Angels."¹

This Chapel having been built so near to the Norman Church as to be a subject of serious complaint on the part of the Canons, to whom, in reparation of the supposed injured dignity of the Church, the Archbishop was induced to make some important concessions,² must have been much curtailed by the erection of the present larger and nobler Nave. With this, however, it must have been connected, as is evident, not only from the remaining entrance to the Chapel from the present Nave, but also from a staircase in one of the buttresses near the entrance, which must have led to some of the upper parts of the establishment, and from the indications yet visible of the places in the sides of the buttresses where the flanch course of the covering of the roof was fixed. All other vestiges of this building have long since disappeared. But as the history of this Chapel seemed to the Author to be intimately connected with this portion of his History of the fabric of the Church, he was anxious to ascertain, if possible, what had been the extent and position of the original foundations. Through the kindness of the Canon in residence, permission was obtained to excavate the supposed site of this Chapel. The result has been, that not only the position and direction of the walls, but some perfect portions of the walls and buttresses have been found, to the height of about 2 feet 4 inches, showing clearly the connection of Archbishop Roger's Chapel with the Norman Nave, and the curtailments and alterations which were the consequence of the erection of the Nave of the present Church. The annexed plan exhibits the position and direction of the original building, and the mutilations it suffered from the enlargement of the Church. The black parts designate the portions exposed by excavation, and the dotted continuations the probable extent in the present Nave. The medium tinted plan is the supposed position and western extent of the Norman Nave, determined partly by the position of the Chapel, and partly by the result of the excavation mentioned in page 109. *b* implies the entrance to the Chapel from the present Nave, whilst the plan *EEEE* shows the extent and thickness of the walls of the Nave. The part *A A* in the Chapel seems to have been a small Ambulatory or

¹ P. 19.

² H.

Cloister. BB was a road, probably the entrance to the Archbishop's Palace, and c is a further extent of the Establishment; but this part could not conveniently be explored.



At what period the injured parts of the fabric of the Chapel were repaired and properly united to the new Nave, and how that was effected, must for ever remain uncertain. It is reasonable to infer that those repairs could not be completely effected before the walls of the Church adjoining the Chapel were finished; and the general repairs of the Chapel may not have been completed till about 1345, or perhaps later.

This Chapel having been erected by Archbishop Roger, "to the glory of his successors" in the See, it cannot be supposed that these prelates, zealous as they were in upholding or improving

the fabric of the Church, would neglect their own Chapel, especially when circumstances and their own income supplied the required means. Accordingly we find that Archbishop Melton granted, in the year 1333, a licence for the taking of the additional land, lying beyond the gates of the Palace at York, and which reached from the walls of the Church unto the old gates of the Palace, for the erection or extension of habitations for the Ministers of the said Chapel;¹ but neither Melton nor Zouche are found assisting in the erection of apartments for the accommodation of the Ministers of the Chapel, or in the reparation and adorning of the Chapel itself; and as the annual income for repairs or building appears to have been very small,² it is very probable that the special repairs went on very slowly, and had not been com-

¹ Melton's Regist. fol. 107 b.

² The annual revenue of the Chapel of Blessed Mary and The Holy Angels was certified on the 14th of February (A.D. 1546), the 37th year of the reign of Henry VIII., to be £192. 16s. 6d.; the income being derived thus:—in the county of Nottingham, the Parsonage of Sutton and Lounde, £16. 13s. 4d.; the Chapel of Scrobye, £4. 13s. 4d.; the Parsonage of Overton, £16. 0d. 0d.; Hayton cum Tylne, £14. 0s. 0d.; Clareburgh cum Membris, £22. 5s. 10d.; and Redforth, £1. 6s. 8d.; and certain rents in Sutton Lounde, Scrobye, Clareburgh, and Hayton, £2. 0s. 10d.; in all, £77. 0s. 0d. In the county of York: the moiety of the Church of Otley, £41. 0s. 0d.; copyholders of Otley, £1. 1s. 10d.; the Parsonage of Calverley, £27. 4s. 8d.; the Parsonage of Berdesey, £12s. 0s. 0d.; the Parsonage of Collyingham, £11. 16s. 8d.; the Parsonage of Thorparch, £9s. 6s. 8d.; the Grange of Mekylthwaite, £1. 0s. 0d.; and the Parsonage of Hoton Pannall, £11. 16s. 8d.; in all £115. 16s. 6d.—Sum total, £192. 16s. 6d.

The burthens were:—paid yearly to the King for a tenth of the premises, £13. 7s. 11d.; paid to the Vicar of Otley, for a pension going out of the Parsonage of Otley, by composition, £13. 6s. 8d.; foundation allowances to the ministers in the Chapel, £132. 1s. 8d.; paid yearly to the poor people being parishioners of the parishes of Sutton Lounde, £2. 13s. 4d.; Overton, £2. 0s. 0d.; Hayton, £2. 0s. 0d.; Clareburgh, £3. 6s. 8d.; and Redforth, £1. 6s. 8d. In all in the county of Nottingham, £11. 6s. 8d. Paid to the poor of the City of York, £2. 6s. 8d.; Thorparch, £1. 6s. 8d.; Collyingham, £1. 6s. 8d.; Berdesey, £2. 0s. 0d.; Otley, £5. 6s. 8d.; Calverley, £4. 0s. 0d.; and Hoton Pannall, £1. 6s. 8d. In all in the county of York, £17. 13s. 4d.—Sum total, £188. 6s. 3d.; leaving a residue for the Sacrist towards repairs and other charges of £4. 10s. 3d.

The annual revenue of the same Chapel was certified on the 14th of February (A.D. 1549), in the second year of the reign of Edward VI., to amount to £194. 3s. 2d.; and on the 10th of November, in the fourth of Edward VI., the sources of revenue in Calverley, Berdesey, Collyingham, Thorparch, Mekylthwaite, Hoton Pannall, and Otley, in the county of York, with the Chapel of Blessed Mary and The Holy Angels, were assigned to George Webster, Gentleman, for the term of twenty-one years, subject to the annual payment of a regular amount to the Crown, and of the sum of £17. 13s. 4d.; divisible into the same sums as were

pleted when the munificent Thoresby entered on his pontificate ; and since he zealously used his means to finish the Nave, and to advance the fabric of the new Choir of the Church, to build the Hospitium, and a Chamber at Bishopthorp, to effect great improvements at Cawood, &c., it cannot be imagined that he would neglect the completion of his Chapel of the Blessed Mary. And if the Author be not greatly mistaken, there is evidence to show that the venerable Prelate did not neglect this work.

We learn from the Records of the Church, that, soon after the death of Master Thomas de la Mare, the Custos, or Sacristan of the Chapel of the Blessed Mary, who died the 6th of October 1358, Master John de Waltham was appointed to that important office. He was Rector of the Church of Thorparch ; was raised to the dignity of the Archbishop's Official of the Court of York, and had a yearly remuneration of £40 for his attendance in Parliament.¹ He became Canon and Prebend of South Newbold, on the 21st of October 1368,² and in such favour was he with Archbishop Thoresby, that he appointed him to be one of his executors.³

Little difference, except tincture, seems to have been used in the Armorial Badges borne by several individuals of the name of Walthall, Waltham, and Walton, viz. :—a chevron between three birds, or birds' heads, being their common chargings ; but the Crest of Walthall and Walton differed thus : Walthall had an Arm embowed, vested, hand clenched, thereon a falcon close. Walton, a wild man, wreathed, &c., or a wild man striding forward.⁴

Among some very interesting remains recently discovered, which are supposed to have belonged to this Chapel of the Blessed Mary, is a piece of sculptured masonry which has probably been the top of a Central Pier, with halves of the heads of two lateral inclined entrances to the Chapel : there is in one of the spandrells an eagle holding a scroll, the usual emblem of John, and in the other spandrell there is a wild man, or a man with a natural foot and an animal's foot, vested, winged, and striding forward, having his dexter arm embowed, hand clenched, thereon a falcon close ; in the sinister hand a glove. Now, if it may be assumed that this stone formed part of the ornaments of that Chapel, and as what has just been said seems to warrant that this device is the Badge of the Sacrist, John de Waltham, we have here strong presumptive evidence that it was he who superintended the alterations and the adornments in his Chapel.⁵

given by the Sacristan of the Chapel to the poor, and assigned to the same places and parishes respectively within the County of York, which Assignment was confirmed on the 4th of April (A.D. 1562), the fourth year of the reign of Elizabeth, from which time the sums fixed for the respective parishes have been regularly paid, and called and considered "*Queen Elizabeth's Doles.*" Extracted from the Records in the Rolls' Chapel. See also Commissioners' Report concerning Charities, vol. 15, p. 716.

¹ Thoresby's Regist. fol. 324 b.

² Ibid. fol. 67.

³ Regist. B y. fol. 58. John de Waltham, as Sacrist of the Chapel of The Blessed Mary and The Holy Angels of York, and as Rector of the Church of Thorparch, was a party in the forming a composition between himself, Master Robert, the perpetual Vicar of Thorparch, and the Convent of Monkton, thereby appropriating to the Chapel of Walton, in the said parish of Thorparch, on the one part, and of the Prioress and Convent of Monkton on the other, the right of baptisms and burials in the Chapel of Walton, &c. This Agreement Mr. Drake, in his *Eboracum*, p. 394, citing as his authorities Sir T. Widdrington and Mr. Torre, records as being confirmed by Walter, Archbishop of York, in 1226, antedating the transaction by more than 140 years ; for the Agreement was made on the 21st day of August, and confirmed by John (Thoresby) the Archbishop, on the 23rd of August of the same year, namely, A.D. 1369, and of the Archbishop's translation the 17th.—Thoresby's Regist. fol. 153 b.

⁴ Robson's *British Herald*.

⁵ In the summer of 1835, as Frederick Swineard, Esq., surgeon, residing in Precentor's Court, within the close of the Cathedral, was having a drain made from the north-east end of his house to the common sewer in Peter-gate, the workmen discovered an elaborately carved stone, which induced Mr. Swineard to extend the excavation even under the foundation of his dwelling, in the

The Chronicle which passes under the name of Stubbs, further records that Archbishop Thoresby “*in the same place (the Chapel of the Blessed Virgin,) did cause the bodies of many of his venerable predecessors, translated from the Choir above, to be entombed at his own cost.*” The Choir of which the Chronicler must be understood to be here speaking, was the Choir of the Norman Church; but the recent excavation of the present Choir has shown that the whole of the Norman Choir was undervaulted with masonry for the vaults of the crypt and avenues, so that there was no place in the Choir for interment, except the space between the stalls in the presbytery; and though it is possible, yet it is highly improbable, that the Archbishops had been interred there, or that they should be removed from a situation so secure and so unlikely to be disturbed.

Supposing, however, that there were in the Choir venerable remains of his predecessors that the Archbishop might remove, whither, it may be asked, did he remove them? Into the Chapel of the Blessed Virgin, says the Chronicle: but where was the Chapel of the Blessed Virgin in the days of Archbishop Thoresby? it certainly was not the unfinished portion of the new Choir which he had exerted himself to forward, and which at his death was full of scaffolding and materials for the structure, and not yet having a regular formed area for interment. It could not possibly be thus amidst confusion and the din of workmen that the Archbishop would place the remains of several of his ancient predecessors, and cover their original coffins or new tombs with marble stones.

It certainly may be considered as possible that the removal was into the Archbishop's Chapel of the Blessed Virgin adjoining the Nave of the Church, but there is no evidence to confirm such supposition: it is indeed true that Archbishop Sewall ordained two other priests, above the regular number of twelve, who, having their respective deacon and sub-deacon, should there celebrate daily for the dead, whilst the rest of the canons and ministers of the Chapel should say daily *Placebo Dirige* and other service of the dead,¹ which duties were ratified and confirmed by Archbishop Thoresby on the 26th of November 1356;² and it may be very plausibly imagined that in this well-endowed and regulated Chapel there were interred the remains of some of those venerable prelates who expected to be partakers of the benefits daily supplicated, and thence it may further be supposed, that the Chapel became commonly designated “Sepulchre Chapel,”³ or “St. Sepulchre,”⁴ and sometimes “Holy

course of which, twelve or thirteen portions of beautiful and minute sculptured Tabernacles, or niches, worked in a blue marble variegated, were discovered. These encouraged him to extend his researches into the hall of his house, where he found not only other fragments of beautiful sculpture, bearing the remains of ancient painting and gilding, but the portion of a Pier, decorated as above described. It is about 1 foot 11 inches in height, and about 3 feet $4\frac{1}{2}$ inches in extent across the spandrils. The remnants of sculpture thus discovered are supposed to be some of those which Mr. Thoresby, the antiquary, describes as of beautiful and delicate workmanship, once belonging to a Shrine in the Lady's Chapel at York Cathedral, destroyed at the Reformation, and which he saw lying about in Precentor's Lane, where he often beheld them with great admiration.—See *Ducatus Leodiensis*, p. 567, or Whitaker's Edit. p. 115, App. See also his Diary, vol. i. p. 214. The piece of sculpture, the special object of consideration, is made by Mr. Swineard the support of a hall table. Other portions of these remains are deposited in the Museum of the Yorkshire Philosophical Society.

¹ *Magnum Album*, par. iii. fol. 47.

² Alex. Nevil's Regist. *par primo*, fol. 2 b.

³ In the codicil of the will of Lord John Hert formerly Canon Residentiary and Precentor of the Church of York, bearing date December the 3rd, A.D. 1495, he wills an obit to be celebrated for his soul in the Chapel of Blessed Mary and all the Holy Angels, “*vocat Sepulcur Chapell.*” Regist. A y. fol. 13 a.

⁴ “The Chapel of our Ladye and the Holy Angells called Sepulcres Chapel, or Seynt Sepulcre, near adjoining to the metropolitan Church of York.” Certificates concerning the Chapel, in the Rolls' Chapel, dated 14th of February, in the 32nd year of the reign of Henry VIII., and the 14th of February, in the 2nd year of Edward VI.

Sepulchre," terms which were not derived from its title at the foundation and endowment, or from its common seal,¹ or from the Registers of the Church, but from the high estimation in which the Chapel was held by the public. So highly was it esteemed, that several prelates desired to be buried even before the entrance into the Chapel from the Church, and made liberal donations for its adornment.² But yet all these circumstances do not clearly establish the Chapel as a place of interment. It is probable, that the Chapel had erected in it a Sepulchre for the Church during the time required in Holy week ; and this seems the more probable from the fact that the Ministers of the Church retired thither to perform their duties on special occasions, and none of the accounts of the Church, whether from the keeper of the fabric or from the Chamberlain, exhibit any item regarding the expenses of the Sepulchre, as must undoubtedly have been the case during some of the years for which there are accounts, if the sepulchre had been fixed in the high Choir : and again, it would be more consistent with the splendid procession and the paschal rejoicings that the sepulchre should be situated thus far from the High Altar : this supposition most satisfactorily accounts for the name of " St., or Holy Sepulchre," obtained by the Chapel, a name more likely to arise from such a holy use than from the reception of a few bodies of Archbishops, however meritorious their lives.³

The Chronicle attributed to Stubbs then states, that "*the Archbishop in the Chapel of Blessed Mary, for his own soul, and for the souls of all the faithful departed, appointed a chaplain to celebrate therein for ever, and established the same by granting houses and lands, purchased with his own money, as a perpetual alms to the said priest and his successors for ever, and he decreed that the said Chaplain should wear the habit of a parson when he attended duties in the Cathedral Church.*" In support of these statements, not the least evidence has been discovered ; but on the contrary, it has been seen that the whole is a gross mistake, arising from an ignorance of the deed of foundation, and reserved ordination which the Archbishop retained for himself and successors when he appointed, in 1362, a Chantry in the Cathedral for the benefit of the souls of Lord Henry de Percy, his consort Mary, &c., at the supplication of Lord de Percy's executors, to be supported out of the rents and income of the Church of Kirkby Overblowers, so fully given above (p. 155).

As the writer of the Chronicle has thus recorded so much erroneous and doubtful matter on such important acts in Thoresby's Pontificate, implicit confidence certainly cannot be given to his statement of the removal of the bodies of several of Thoresby's predecessors. The Archbishop paid money, certainly, for the working of six marble stones for the tombs of some of his predecessors, but he is not

¹ In the xxii. vol. of the *Archæologia*, p. 423, a representation is given of the Common Seal of the community of the Chapel of the Blessed Mary and the Holy Angels, at York. The blessed Virgin is seated between two large candles, on a throne, with her divine infant. Above are angels adoring ; beneath is a part of a human figure, probably intended for the founder, and around is this inscription :—"SIGILLUM CANONICORUM CAPELLE BEATE MARIE ET ANGELORUM EBOR."

² In November A.D. 1345, Master John de Wodehous, bequeathed to the Chapel of the Blessed Mary and Holy Angels at York, for the ornamenting of the greater Altar of the same, his ivory tables spiritually inscribed, representing the Nativity of our Lord Jesus Christ : the offerings of the three kings : the Conception : and the assumption of the Blessed Mary.—Zouche's *Regist.* fol. 307. Master Thomas de la Mare, Canon of the Church of the Blessed Peter at York, and Sacrist or Master of the Chapel of the Blessed Mary and all the Holy Angels, by will dated September the 26th, 1358, gave his body to be buried in the said Cathedral Church of the Blessed Peter of York, before the door of the Chapel of the Blessed Mary and Holy Angels, and near the tomb of Lord William de Melton, formerly Archbishop of the said Church. He also gave and bequeathed to the said Chapel of the Blessed Mary, one hundred shillings and his best vestments of ruby velvet with apparel.—*Regist.* B y. fol. 24.

³ The Author was induced at p. 19, to imagine it was probable that Archbishop Roger was buried in the Chapel, but subsequent considerations seem to negative that supposition.

found paying any money for the making of tombs, or for the removal of coffins with remains, or for new coffins for those remains, or for any expense for the tombs except for the working of the six stones : and hence it may with very great probability be concluded that these marble stones were designed to replace those belonging to the tombs of some of the predecessors of the Archbishop, in different parts of the Church, which had been defaced by time, or were not thought suitable to the sacred remains deposited beneath them. That the sites of these should now be unknown, will appear nothing extraordinary after the destruction of inscriptions which took place in the reign of Elizabeth.

But who were the Archbishops supposed to be buried in the ancient Choir? The Chronicles record no interment there *except of Archbishop Roger*, who is recorded to have been buried in the middle of the Choir.¹ Drake indeed says he was buried in the wall of the Nave, near the door of St. Sepulchre's Chapel :² in a place certainly not erected until above one hundred years after his death ! The Chronicles record that Aldred, Thomas the 1st, Thomas the 2nd, Henry Murdac, Ludham, Giffard, Romain and Newark, were buried in the Church, but name no particular place ; and it is very probable, that if Leland had not learned those notices from the Chronicles of the Archbishops, in ignorance of the nature of the present Choir, he could not have entered in his Itinerary³ a memorandum that the Archbishops Giffard, Murdac and Gerard were buried in the east part of a Church built many years after their death, one hundred years at least after the death of Giffard ! and nearly three hundred years after the death of Gerard ! and it is further probable that if he had not learned from the Chronicle which professes to give the acts of Thoresby, that the Archbishop removed the bodies of several of his predecessors, and was himself buried in the midst of them, before the Altar of the Blessed Virgin Mary in the new work of the Choir, he never would have asserted that Thomas the 2nd, John Romain and John Thoresby were also interred there. The passage in the Itinerary has indeed at first sight the appearance of a memorandum made by the learned antiquary on the spot ; but it must be clear to every one that he has not given transcripts of monumental inscriptions, but merely a record of names and dates of the death of certain of the Archbishops of York ; whose remains, misled by some erroneous record, or some vague general information, he was induced to imagine rested in the eastern part of the fabric. The passage is very strangely and abruptly placed in the Itinerary, together with an extract from a MS. relating to the Archbishops of York, by an unknown author, and some notices of some of the Percys, in the midst of "Thyngs learned out of a pedigree of Lord Scrope."

It has been supposed that the *five* Archbishops, whose names are mentioned by Leland, were those translated by Thoresby in *six* coffins to be his partners in dust, but still there is the difficulty of accounting for the remains of Aldred, Thomas the 1st, Ludham and Newark, whose bodies were deposited originally among their fellow Archbishops : it certainly can be supposed that most of the coffins were

¹ Decem Scriptores Anglicane, fol. 1723.

² Eboracum, fol. 421.

³ The following is the passage referred to : it occurs in vol. viii., p. 15, of the Itinerary. Edit. Hearne :—

"Sepul. archiepiscoporum in orient. parte ecclesiæ.

1277. Walterus Gisfart obiit 7 Cal. Maii anno Dom. 1277.

Henry Murdak obiit anno Dom. 1153.

Gerardus obiit 12 Cal. Jun. anno Dom. 1108.

Defuit inscriptio.

Joannes de Thoresby, quondam Menevensis, postea Wigorn. et Ebor. Archiepiscopus, qui fabricam. . . . obiit 6 die Novembris anno Dom. 1373.

Thomas Junior obiit anno Dom. 1113. 5 Idus Mart.

Johan Romanus obiit anno Dom. 1295."

allowed to contain the remains of *two* Archbishops ; but such a circumstance seems improbable, and unbecoming the actions of Archbishop Thoresby.

The Archbishop had certainly caused to be made *six* marble covers for the tombs of some of his predecessors ; and as Leland had asserted that five Archbishops, with Thoresby himself, were buried in the east part of the Church, so it was very natural to imagine that their graves and marbles did exist in the place mentioned ; accordingly Mr. Torre, when he made his memoranda, about 1691, of the tombs and inscriptions in the east end of the Choir, proceeded upon the information given by Leland and others, and selected seven marble covers, which, although they did not lie *in* the Chantry Chapel of the Blessed Virgin, but *out* of it, he thought might be entitled to the honour of being considered as these remarkable stones ; they were all of blue marble, and had been more or less adorned with brass for inscriptions ; and he says of six of them, “ These six stones, *probably*, are those which covered the bodies of those Archbishops which Archbishop Thoresby, A.D. 1352,¹ removed hither out of the Quire *and elsewhere* within the Church.”² And then he states that the seven were among several other stones of similar marble, of similar dimensions, with similar cavities for inscriptions and effigies.

During the laying of the new floor of the Nave of the Church (completed in the year 1736), all the old marble grave-stones of the Church, Mr. Drake says, were wrought up, and among them the large blue stones, under which (as he was led to imagine) Archbishop *Thoresby* deposited his brethren, and was laid himself in the midst of them. He also remarks, that at this time, “ their stone coffins were discovered on the removal of these stones, but nothing else remarkable about them.”³

It is to be regretted that there are no better accounts than those which have been given of the Archbishops said to have been translated by Thoresby ; neither the part of the Church from which they were taken is specified, nor that to which they were removed. Their names are not recorded, nor the inscriptions on their tombs after their translation : we are not told what became of the remains of the other Archbishops, especially of Roger ; no description of the appearance of the *exuvie* of the venerable prelates—of the state of their vestments—the character of their rings and chalices—is preserved ; nor is anything said of the final treatment of the coffins. And it is a striking fact, that not a particle of positive evidence has been produced to show that either Thoresby or any other Archbishop was ever deposited in the places thus assumed for that purpose in the east part of the Choir.

It is much to be regretted that the *place* of Archbishop Thoresby's interment should have been omitted in his Will ; for generally the Wills of other Archbishops, and of dignitaries and officers of the Church, describe the place intended or desired with minute exactness ; for example :—Master John Bermyngham, Treasurer, desired to be buried on the south side of the tomb of St. William, near his predecessors.⁴ Master Thomas de la Mare desired by Will to be buried near the tomb of Archbishop de Melton, in the Nave.⁵ Master Thomas Walleworth desired by Will to be buried adjoining the Sepulchre of Archbishop le Scrope.⁶ Master Thomas Parker desired to be buried at the head of Archbishop le Scrope.⁷ Archbishop Bowet gave his body to be buried in the Cathedral Church of York, between the two pillars on the south side, where he had lately established his tomb.⁸ And Master Richard del Pyttes desired by Will to be buried near the Sepulchre of Archbishop Bowett.⁹

This general practice of particularizing the place of interment is valuable in the present inquiry ; for

¹ Nine years before the first stone of the Choir was laid ! See p. 149.

² Torre's MS., page 273.

³ Eboracum, fol. 519, 518.

⁴ Regist. B y. fol. 282 b.

⁵ Ibid. fol. 24.

⁶ Ibid. fol. 152 a.

⁷ Ibid. fol. 215.

⁸ Ibid. fol. 216.

⁹ Ibid. fol. 173.

whilst it was commonly adhered to by the members of the Church, there has not yet been found an instance of any individual desiring to be interred near the tomb of Archbishop Thoresby, or of any of the Archbishops which he translated, whilst there have been found the requests of several individuals to be buried in the eastern part of the Choir, without the least reference or mention of Thoresby's Sepulchre ; for instance, Master Thomas Walleworth desired his body to be buried within the new fabric of the Church of York, within the inclosure of the Altar of the Blessed Virgin Mary, near and adjoining the Sepulchre of Archbishop le Scrope.¹ Archbishop Rotherham ordained his body to be buried in the north arm of the Chapel of St. Mary, where he had made for himself a marble tomb.²

But the Registers give information even much more valuable than the preceding, for they contain positive requests, without reference to Thoresby's Sepulchre, to be buried in the identical place, namely, before the entrance to the Chantry Chapel of Holy Mary, where Messrs. Torre and Drake found the spoliated marble covers. For instance : Master Robert Wolveden, Treasurer, by Will A.D. 1432, gave his body to be buried in the new fabric of the Church, outside the Portico, before the Altar of the Blessed Virgin, where Mass with note is celebrated daily.³ Master Thomas Morton, Prebendary of North Newbald, and Canon Residentiary, by Will dated 10th January 1448, gave his body to be buried in the Cathedral Church of York, near the Sepulchre of Master Robert Wolveden, late Treasurer of the said Church, on the south side of the said Sepulchre.⁴ Master William Duffeld, Canon Residentiary, by Will dated 2nd February 1452, gave his body to be buried in the Cathedral Church, before the Altar, where the Mass of the Blessed Virgin Mary was celebrated.⁵ Master Richard de Popylton, Chaplain, by Will dated April the 23rd, A.D. 1410, gave his body to be buried near the Chapel of Lord Henry de Percy, in the fabric of the Church of York.⁶ Master John Reynolds, Archdeacon of Cleveland, by Will dated January the 14th, A.D. 1505, gave his body to be buried in the Cathedral Church, at the east end of the same, where a stone has been laid for his Sepulchre.⁷ And Leonard Beckwythe, of the City of York, Knight, on the 15th day of April 1547, gave his body to be buried in our Lady Choir, where they sing Mass behind the High Altar.⁸

The total absence of evidence in the Registers of the Church, of any interment to be made near the Sepulchre of Archbishop Thoresby, or in a Chapel or place in which he was interred, and the fact of interments having been made in the place generally considered of late as the resting place of the mortal remains of Archbishop Thoresby, without the least reference to that remarkable circumstance, and also the evidence of known interments in the sites of the newly-challenged marble stones, afford a strong presumption, if not an absolute proof, that the east part of the Choir was not the *place* where Thoresby was interred ; and therefore, the conjectures advanced by several writers in support of *some* spoliated marble stones found before the entrance of the Chantry Chapel of the Blessed Mary, in the east end of the Choir, being evidence that Archbishop Thoresby and several of his predecessors were buried there, in the Author's humble judgment does not prove that the stones covered the remains of the Archbishops, or that the east end of the Choir was the resting place of the venerable prelate, nor outweigh the conjectures, considerations and facts which give the stones to the tombs of some of the Archbishop's predecessors, which were in the Church, and which needed more suitable covers. And as to the Chronicles recording that Archbishop Thoresby was himself interred among the tombs of his predecessors,

¹ Regist. B y. fol. 152 a.

² Ibid. A y. fol. 23 b.

³ Ibid. B y. fol. 235.

⁴ Ibid. fol. 262.

⁵ Ibid. B y. fol. 272.

⁶ Ibid. fol. 155.

⁷ Ibid. A y. fol. 60.

⁸ Register Book of Wills, No. 15, Prerogative Court, fol. 336.

before the Altar of the Blessed Mary, in the new work of the Choir, it can be shown that such a statement does not exist in ALL the ancient writers on Thoresby; that it is an assertion made about the beginning of the fifteenth century, and which appears to derive no support from the genuine Archives of the Church.

The cause of the term "Lady Chapel" being given to the east end of the Choir will appear from the following facts and considerations. In the year A.D. 1272, a Chantry was established in the Cathedral Church, for two Chaplains to celebrate mass daily for the soul of Master Simon de Evesham, at the Altar of St. John the Evangelist,¹ and it appears, not only from the Register X a. fol. 36, but from the following memorandum, that the Altar was situated beyond or behind the great Altar. Master Roger de Schyrburne, Vicar-Choral of the Church of Blessed Peter of York, by Will dated the 29th day of May, A.D. 1346, gave to the Altar of St. John the Evangelist, "*retro magnum altare*," two towels.²

To make room for the eastern portion of the new Choir, commenced by Thoresby, a portion of the east end of the ancient one was taken down, thereby causing several Altars, that were in the old Crypt and Choir, to be moved, and the several Chantry Services to be celebrated where the celebrants could obtain convenience or leave, among which Altars was the one of St. John the Evangelist, "*retro magnum altare*."

When the eastern portion of the new Choir was rendered fit for Altars, the Altar of St. John the Evangelist would, undoubtedly, be again placed behind the High Altar; and so it was, for the following is positive evidence:—Master John Danby, parson in the Cathedral Church of St. Peter of York, by Will dated the 18th day of August, A.D. 1485, gave his body to be buried in the said Cathedral Church, before the Altar of St. John the Evangelist, above the Choir (i. e. behind the great Altar) of the said Cathedral Church.³ Thus the eastern portion of the Choir of the Cathedral was, at least, from the year 1272, always, when circumstances would permit, the special Chapel of St. John the Evangelist; yet it is certain, its limits were restricted to a portion only of the east end of the new Choir.

The space at the east end of the new Choir, generally called the "Lady Chapel," is about forty-five feet clear width, and about sixty-five feet six inches from the east wall to the retro-screen of the High Altar; but as the side-aisles of the Choir are not considered portions of the Choir, but only ambulatories or appendages, so in what is termed the Lady Chapel (see N, Plate I.) much of the space was merely an ambulatory; for, according to the valuable plan of the Choir made by Mr. Torre, and published by Drake, the portion for the divine service in the Chantry Chapels was separated from the rest by a wood screen,⁴ and extended only about twenty-two feet of the sixty-five feet six inches, whilst the breadth of forty-five feet was in all probability divided into three parts, for as many Chapels, each having its own Altar, Piscina, and decorations. Two Piscinæ have been discovered, and a third is probably hidden or destroyed by Archbishop Sharp's monument. The Altar of St. John the Evangelist the Author places in the first or south division of the three divisions, thus defining a distinct Chapel for St. John the Evangelist in the present Choir.⁵

It has been shown⁶ that Archbishop Thoresby was induced, as early as November the 10th, A.D.

¹ Regist. G e. fol. 25.

² Regist. B y. fol. 361.

³ "Coram altari St. Johannis Evangeliste supra chorum."—Regist. B y. fol. 361.

⁴ The Screen, or parclose, was taken down about 1728, and applied to other uses in the Church.—Gent's York, p. 73.

⁵ The plan in Plate I. was drawn and published long before many things were discovered or determined relative to it. Thus the site of the Altar of St. John the Evangelist is not marked, but it was on the right hand of the Altar, c, near the tomb marked 1.

⁶ See p. 155.

1362, to grant and confirm four Chantries for the benefit of the soul of Lord Henry de Percy and his consort, Mary, of illustrious memory, one of which Chantries he claimed and established in the Cathedral Church of St. Peter of York, and reserved to himself and his successors the manner, the time and the place in the said Cathedral Church in which the Chaplain to be nominated by him and his successors ought to celebrate; and from the arrangement made for the other three Chantries, for Alnewyk Castle (see p. 157), it is inferred that the Chantry retained at York would have somewhat similar rules for the celebration of the services, and that it is probable that the Chantry was placed under the patronage of the Blessed Virgin Mary, and it is further probable that the services were celebrated either in the Archbishop's Chapel of Holy Mary and all the Holy Angels, or at some borrowed Altar, until the restoration of Altars to the east part of the Choir, in the beginning of the fifteenth century, when it appears that this Chantry was placed behind the great Altar, probably in the centre division (c), which division, or little Chapel, then received the title of "the close of the Altar of the Blessed Virgin Mary,"¹ soon after "the Chapel of Lord de Percy;"² afterwards "the Chapel of Holy Mary:"³ sometimes "Thoresby's Chantry Chapel;" occasionally "Our Lady's Choir,"⁴ and generally the Lady Chapel, although it was known to be the "Chappelle of my Lord of Northumberland."⁵

In order to render the east end of the Choir a perfect tripartite tabernacle for the three principal persons connected with the last sufferings of our divine Redeemer, Sir Henry Carnebull, priest, late Archdeacon of York, and Canon in the Cathedral Church of York, about the beginning of the sixteenth century, founded, established and endowed one perpetual Chantry at the Altar, in the Chapel of the Blessed Virgin Mary, in honour of the holy name of Jesus and the Blessed Mary the Virgin, in the Cathedral Church of York, giving the patronage thereof to the Provost and Fellows of the College, of the name of Jesus at Rotherham. The first Chaplain was William Spencer, who was admitted by the Chapter to the Chantry of Jesus and of the Blessed Mary, on the 21st of May, A.D. 1507.⁶

Although the Author has not been able to inspect the ordination of the Chantry, yet he presumes it to have been for the benefit of Carnebull's soul, and perhaps of the souls of his parents; for the soul of Thomas Rotherham, late Archbishop of York, who lies interred on the left hand of and near the Altar.⁷ Especially as by his Will, dated 10th May 1512, he desired the following Epitaph to be placed upon the marble stone which was to cover his grave, in the Chapel of Jesus at Rotherham:—"Orate pro *anbus* Rev. in xto patr. et dñi dñi Thome Rotherham quondam Archiepi Ebor, et Henrici Carnebull qui

¹ Master Thomas Walleworth, Canon Residentiary, gave his body to be buried within the new fabric of the Church at York, namely, "infra clausum altaris beate Virginis Marie," near and beside the sepulchre of Master Richard le Scrope, of blessed memory. Regist. B y. fol. 152 a.

² Master Richard de Popylton, Chaplain, by Will dated April 23, 1410, gave his body to be buried "juxta capellam Dñi. Henrici le Percy," in the fabric of the Cathedral Church at York. Regist. B y. fol. 155.

³ Thomas Rotherham, Archbishop of York, by Will dated the 6th of August 1498, gave his body to be buried, "in brachio boreali capelle sce Marie," in his Church at York, where he had made a marble tomb. Regist. A y. fol. 23 b.

⁴ Leonard Beckwythe, of the citey of York, Knyght, on the xv day of April, 1547, gave his soull to Allmyghty God, his Maker and Redeemer, and to all the holye company of heaven, and his body to be buried, in "*our Lady queare*," wher they sunge Messe behynde the Highe Alter, within the Cathedrall Church of Yorke.—Book of Wills, No. 15, fol. 336. Prerogative Court.

⁵ Appendix to Drake's Eboracum, p. xix.

⁶ Regist. G f. fol. 19. 216.

⁷ In the plan of the Choir, Plate I., the Archbishop's tomb is at d, and the site of the Altar is at c.

Archdiaconi Ebor in eccla Ebor parentum qui suorum et benefactorum ac familiarium eorundum necnon pro anabus omnium fidelium defunctorum qui quidem Henricus obiit 10 mensis Aug. A.D. 1512.”¹

John Reynalds, Archdeacon of Clyveland, by Will dated January 14, A.D. 1505, gave his body to be buried in the Cathedral Church of York, at the east end of the same, where a stone had been placed for his sepulchre. He also bequeathed his best missal to the Chantry *lately founded* at the tomb of his late lord, Thomas Rotherham, late Archbishop of York.²

William Melton, late Chancellor of the Church of York, by Will dated 20th August, A.D. 1528, desired that with the residue of his property, a priest should be engaged by the year or month, to celebrate divine offices at the Altar of the name of Jesus, in the Church at York, for his soul; for the souls of his parents, friends and relations; for the soul of Hugo Trotter, his parents, friends and relations; for the soul of Thomas Rotherham, Archbishop, and for the souls of all the faithful departed this life.³

Thus the Chantry of St. John the Evangelist, the Chantry of the Blessed Virgin Mary, and the Chantry of the holy name of Jesus, had each an equal right to give a title to the east end of the new Choir; but the Chantry of the Blessed Virgin Mary established the title of “Lady Chapel” for the greater portion of the said east end.

By the death of Archbishop Thoresby, the Church lost a munificent benefactor, and no doubt the Dean and Chapter felt keenly the burthen of the works left for them to carry on. As a means of encouragement to those employed by them, they raised the pension and benefits of the Master Mason and Master Carpenter: the latter having served in his office since the year 1350 for two shillings per week, with certain perquisites in addition,⁴ was now allowed three shillings in silver per week, with the same perquisites, and other advantages, as appears by the following Indenture:—

“Grant of houses to Philip the Carpenter.

“To all children of our Holy Mother the Church to whom these presents shall come, the Chapter of the Church of St. Peter of York (the Dean thereof being in distant parts), greeting, in the pure embraces of our Saviour. Know ye, that we have granted to Philip of Lincoln the office of Carpenter to the fabric of the said Church of St. Peter of York, for the term of his life, for his praiseworthy service bestowed and hereafter to be bestowed upon us, (he) receiving for the same yearly from the fabric (fund) three shillings of silver by the week, and all other advantages in like manner as the predecessors of the said Philip in times past held and received. We have granted also to the said Philip the office of Gate-keeper of the Close, for his whole lifetime, with the houses which he now hath, abutting upon the gable of the Choir of the Belfry, ‘super gabulum Chori Berefridi,’⁵ with the stallage at the gate and in the Cemetery, on certain accustomed days, beyond the shops there now built, the which we entirely forbid being granted to any other one after him: nay, we decree that from thenceforth it shall be applied to the fabric; (he) receiving, nevertheless, of the said fabric for his whole life yearly, ten shillings of silver at the terms of Pentecost, and of St. Martin in the winter, by equal portions, so long as he shall well and faithfully superintend the works of the said fabric, and shall securely keep, as respects himself, to the best of his ability, the Gates and Close aforesaid. Moreover, we in no manner purpose to take away from him the advantage which he hath been wont to have in doing the like things in the first great residences. In witness whereof, our seal is appended to these presents. Given at York, in our Chapter House, the 29th day of January, A.D. 1374.”⁶

¹ Regist. of Wills, 1508—1514, fol. 123. Prerogative Court.

³ Ibid. fol. 166.

⁵ This very probably denotes the east-aisle, or service part of the south transept, on the gable of which the Berefridum was placed. The 85th Plate in vol. i. of Dugdale’s Monasticon, of 1718, shows how houses were here situated.

⁶ Regist. G c. fol. 117 b.

² Regist. of Wills, A y. fol. 60.

⁴ See p. 128.

By the Compotus of Master Robert de Newton, Chamberlain of the Chapter, made at the feast of Pentecost, 1374, for the expenses incurred since the feast of St. Martin, 1373, it appears that the old Choir yet existed, and that the usual services were yet performed in it, and that minstrels were employed on great festivals; for there was paid for minstrels for the day of the translation of St. William, 3*s.* 4*d.*, and for the same for four days at Pentecost, 13*s.* 4*d.*¹

The successor to Archbishop Thoresby to the Archbishopric of York was Alexander Nevill, Prebendary of the Prebend of Bole, in the diocese of York. He was consecrated on the 4th of June 1374, in Westminster Abbey, by Thomas, Bishop of Durham, Thomas, Bishop of Ely, and William, Bishop of Winchester.

About this period, ecclesiastical punishments, penances and penitents' offerings were rendered more applicable to the advancement of the fabric of the Church, and the records relating to these frequently more fully specify the state of the Choir and the High Altar, than any other recorded acts. Thus, William de Honyngham, goldsmith, for the crime of adultery with Cecilia, the wife of William de Cawod, of York, was, on the 25th day of August 1375, placed by the Ecclesiastical Court under the penalty of paying ten marks, to be applied to the fabric of the Church of the Blessed Peter of York, and ten marks to be offered at the High Altar of the said Church, and to go on foot as a pilgrim to the Churches of St. John of Beverley, and St. Wilfred of Ripon, and there to offer at each of the Churches one pound of wax, within a month from the day of the said sentence.²

On the 20th day of September 1375, Master John de Branketree, Treasurer of the Church, made his will; and being desirous, not only of assisting the fabric of the new eastern portion of the Choir, but of decorating the old Choir, he bequeathed the following:—

“Item, I bequeath to the fabric of the Church of York ten pounds; Item, I bequeath also to the Chapter and Church of York the furniture of my hall, of arras work, to wit, five pieces, for adorning the Choir of the said Church on the greater feasts during the summer time. Moreover, I will and ordain that all my vessels of silver and gilt, and the furniture of my hall and best chamber, of embroidered work with eagles, as well as all other moveable goods, be sold for the health of my soul, that there (i. e. from the proceeds thereof) in my benefices wheresoever situate and in the Chapel of my manor at York, priests may be found who shall forthwith and continually celebrate mass for my soul, and for the souls of all the faithful departed, so long as the money thence to be raised shall continue.”³

The Dean and Chapter finding probably that the fabric of the new Choir did not proceed according to their fervent desires, deemed it prudent to make application for some regular additional aid; accordingly, about the latter part of 1377, they seemed to have fixed their attention on the income of the Church of Misterton in the diocese of York, and made suitable application to the Pope, to the King, and to the

¹ On the great festivals the Church was accustomed to employ the minstrels of the city, and to reward them with 3*s.* 4*d.* for each time they performed. Those minstrels were subsequently called the “Waits” of the city. Mr. Davies remarks, that formerly the Corporation of York had minstrels in their service, to whom they gave liveries and wages. They continued until very recently to perform their ancient duties, and although the office is now abolished, the persons who last held it still observe the practice of entertaining the citizens of York with nocturnal music during the Christmas season. In the reign of Richard III., the city minstrels were deemed to be of so much importance, that, in addition to the fees they received from the Corporation, they were authorised by an Ordinance of the Council to collect certain sums annually from all the different classes of citizens, according to their rank and means. They were then, as they are now, popularly called “Waits,” a term which, it has been supposed, was not used before the reign of Henry VIII. (Vide Nicolas's *Privy Purse of Hen. VIII.* 359.)—York Records, p. 15.

² Regist. T y. indorsed *Acta Correctionum*, fol. 19 a.

³ Regist. B y. fol. 61.

Archbishop, to obtain an appropriation. The King was graciously pleased to comply with the request, and granted a license dated at Westminster, 25th July, in the second year of his reign, for the appropriation of the advowson of the said Church, the income of which was then valued at £53. 6s. 8d. per annum, which portion of the temporalities of the Archbishop the king assigned to the Dean and Chapter for ever, for the sustentation of the fabrics and lights of the Church of Blessed Peter of York. The Archbishop also, by letters patent, dated Cawood, the 9th day of February of the fifth year of his consecration, in virtue of the king's licence, gave in pure and perpetual alms the advowson of the said Church of Misterton, to the said Dean and Chapter for the uses specified in the royal licence.¹

The executors of the will of Master John de Branketree having probably discharged faithfully the duties imposed upon them, and not only transferred his furniture of arras work for the ornamenting the Choir, and the ten pounds for the fabric, but probably had given something in addition for the further benefit of the Church. The chapter of the Church, on the 5th day of July 1378, unanimously declared that—

“In recompence for the benefits which Master John de Branketree had bestowed upon the Church, whilst he lived, and for the immovable possessions in the city of York, which his executors had also bestowed, they promised faithfully to perform every year in the said Church, on the Feast of the Holy Cross, if it should be convenient, or on any day within three days either before or after, as it might be most convenient, a solemn obit, with Copes in the Choir of the said Church, with this proviso, that Mass for the soul of the said John, and for the souls of all the faithful departed, should be celebrated on the day of the said obit, at the Great Altar in the Choir of the said Church by the Major Succentor.”²

William de Ferriby, Archdeacon of Cleveland, by will dated July the 26th, 1378, bequeathed to the new fabric of the Church of York twenty marks, and all the books which belonged to his master, Lord William de Melton.³

The application to his holiness the Pope, to sanction the appropriation of the income of the Church of Misterton, to the advancement of the fabric of the new works of the Choir, was promptly complied with; and the Bull of confirmation proves to be a very valuable document, for it not only gives a tolerable idea of the unfinished state of the eastern portion of the new Choir, but affords positive information regarding the cause of its erection, and also concerning the smallness of the old Nave as compared with the present, as mentioned p. 110. The Bull is as follows:—

“Bull for the Church of Misterton.

“Urban, Bishop, servant of the servants of God, to our venerable brother Alexander, Archbishop of York, health and Apostolical Benediction. We do willingly give our attention to those matters which regard the advantage and interest of Churches, especially Cathedral (Churches), and are desirous to bestow on them seasonable assistance. Forasmuch as a petition lately presented to us on the part of yourself and of our well-beloved sons the Chapter of the Church of York, set forth that the late John, of pious memory, Archbishop of York, your predecessor, and the Chapter aforesaid, considering that the body (corpus, i. e. the Nave) of the said Church, which formerly was of small dimensions, had been rebuilt of great size and signal beauty, to the praise and honour of God, by their devout predecessors; but that the Choir of the Church was left of its former small extent and unsightliness; and (that they) being grieved thereat, and wishing to cause to be constructed and built in the said Church a Choir corresponding to the said body (Nave), did, while the times were favourable, begin to cause to be erected in the said Church a new Choir, corresponding to the beauty of the said Church, and of very costly workmanship; and that so large a part of this Choir, so begun to be built still remaineth to be completed, because the rents and pro-

¹ Nevill's Regist. fol. 85.

² Regist. T c. fol. 94.

³ Regist. B y. fol. 68.

ceeds destined to the fabric and lights of the said Church, since they are much lessened on account of the badness of the times, are nowise sufficient for the completing of the said Choir:—WHEREFORE an humble supplication was made to us, on the part of yourself and of the said Chapter, that we would of our special favour grant to you a licence by apostolical authority, to appropriate and assign to the Dean of the said Church for the time being, and to the said Chapter, the parochial church of Misterton, in the diocese of York,—which belongeth to the collation of the Archbishop of York for the time being, and the fruits, rents, and proceeds whereof, as it is asserted, do not exceed the yearly value of thirty-five marks sterling, according to the tithe valuation. We, therefore, being induced by these supplications, do by the tenor of these presents grant to you, most reverend brother, free and full faculty to appropriate and assign to the said Dean and Chapter, the said parochial Church for the term of ten years, to be reckoned only from the time at which our well-beloved son, the rector of the said Church that now is, shall resign or de cease, or in any otherwise whatsoever shall cease from the incumbency of the said Church; so that the said rector resigning or deceasing, or in any otherwise whatsoever ceasing from the incumbency of the said Church, it shall be lawful for the said Dean and Chapter freely to take possession of the said parochial Church, and lawfully to retain possession thereof, until the period of ten years aforesaid, and to apply the fruits, rents, and proceeds thereof to the fabric of the said Choir; reserving, however, a fitting portion of the said fruits, rents, and profits, for the institution of a Vicar therein for the meanwhile, out of which the said Vicar may be enabled to be supported in a fit manner, to pay the episcopal dues, and to sustain the other burthens incumbent upon him. Given at Rome, at St. Peter's, on the kalends of August, in the second year of our Pontificate.”¹ (A.D. 1379.)

The following recorded act of the Consistorial Court affords additional evidence that the old Choir and its High Altar yet existed:—

“On the 7th day of November 1382, Henry de Doncaster and Symon Skyner, of Stayngate, appeared before the Venerable Master Thomas de Walleworth, Canon Residentiary of the Cathedral Church of St. Peter of York, holding a Chapter with these discreet persons: Master William de Cawod, auditor; Richard del See; John Blackhall; Robert de Selby; and John de Catrick, Clerks, and others. The aforesaid Henry and Symon, in their proper persons, being so present, the said Chapter did object that the said Henry, with a certain drawn ‘BASELARDO,’² against the said Symon, and the aforesaid Symon with a certain unsheathed sword,³ against the said Henry, did, on the Lord’s day next preceding, in the said Cathedral Church, while the Vicars and other Masters (Magistri) of the said Church *were singing vespers in the Choir*, violently assaulting each other, setting aside the fear of God, each the other grievously smite and wickedly handle, even to the shedding of blood, to the grievous peril of their own souls, to the contempt of God and his Church, and to the pernicious example of other faithful Christians; the which Henry and Symon did judicially confess the aforesaid article so objected to them, and humbly submitting themselves to the correction and ordering of the said Chapter in this matter, besought pardon; and incontinently the aforesaid Chapter having held with its *council* some deliberation concerning the premises, did enjoin to the said Henry and Symon a wholesome penance in this wise for their offences; having first received of them and each of them an oath upon the holy Gospels of God, laying their hands upon the same, that they would obey the law and commandments of the Church, and would perform the penance to be enjoined them for the causes aforesaid; the which oath being taken, as aforesaid, the aforesaid Chapter did enjoin each of them to walk before the procession of the said Church after the manner of penitents, on the four Lord’s days next ensuing, bearing in their hands the sword and ‘baselardum’ aforesaid, together with a wax-candle of two pounds (weight) in the hand of each of them; and on the fourth Sunday, when they should have fully performed this penance, they should carry the aforesaid wax-candles to *the High Altar*, as is customary, unless they should be able to obtain a further pardon.”⁴

¹ Regist. G c. fol. 147.

² BASELARDO, BASALARDUS, BASILLARDUS, BASSILLARDUS—a peculiar kind of short sword. Henry of Knighton, lib. v., says of Walworth, Lord Mayor of London: “Arrepto basillardo, transfixit Jack Straw in guttere;” and soon after, “cum alio basillardo penetravit latera ejus.” Meyrick’s *Antient Armour*, Glossary, vol. iii.

³ Probably a stabbing sword.

⁴ *Acta Correctionum*, 1357-1471, p. 17 b.

Master John Helewell, Canon of the Church of the Blessed Peter of York, by will, dated 3rd day of March 1386, gave one hundred shillings to the fabric of the said Church of York;¹ also, Master John Marshall, Archdeacon of Clyveland, gave to the new fabric of the said Cathedral Church one hundred shillings.²

A much-tattered portion of a fabric Roll has been discovered, which, from its containing among the items of expenditure, the sum of £1. 7s. 10d., paid for the obit of Master Henry de Bynbrok,³ and from its showing that Mr. Robert Downam was the master carpenter, John Plumer the plumber, and John Burgh the glazier, to the fabric, the Author is induced to assign to about the year 1386. It appears from this Roll, that the fund of the year for the fabric was £563. 13s. 11½d. The expenses of the fabric and burthens were £553. 12s. 0½d.; and there remained £9. 13s. 11d. Neither the master mason's name, nor the number of masons employed, occurs in what remains of the Roll; but the sum total of their wages is given, amounting to £246. 3s. 8d.: and the expense of obtaining stone is stated to be £39. 5s. 8d.

The Archbishop being highly in favour with the King, and hence suspected by the malcontent nobles and gentry of aiding and giving erroneous counsel to him, shared in the King's disgrace, and about this time was induced to withdraw into exile, where he resigned his See, having held it about fourteen years. He died at Louvain, about the end of May 1392. To him succeeded Thomas Arundel, first an Archdeacon of Taunton, then Bishop of Ely, and Lord Chancellor; he was translated to the Archbishopric of York by the Pope's Bull, bearing date April 3rd, A.D. 1388.

Master John de Newton, parson, at the altar of St. Michael, in the Church of St. Peter of York, by will, dated 2nd day of May 1389, gave to the fabric of the Church of Blessed Peter, fifty pounds sterling.⁴

In the Computus of Pentecost, for 1388 and 1389, made by Master Thomas de Garton, Chamberlain of the Dean and Chapter, are found the following items among the expenditure for the Choir:—
 “Expended 31s. 8d. for 76 ells of linen cloth, bought for 10 albs with amices for the High Altar, by ell 5d.; paid 100s. for cloth of red (blodi) ‘Samett’ for Copes; and 28s. paid to Robert de Howme for 4 ells of velvett, bought for red (blodi) vestments; and 44s. 6d. paid to Thomas Setter for the making of gold roses for the ruby (rubio) vestments; and 106s. 8d. paid to Richard Storer for 2 cloths of gold bought for the High Altar by the command of the Chapter; and by 7 marks paid to the said Richard for 2 cloths of ‘Baudkyns’ of green colour, bought by order of the Chapter; and by 4s. 1d. paid for new chains bought for 3 silver basins to hang before the High Altar; and by 53s. 4d. paid for 4 napkins (Sudariis) bought for the High Altar; and by 15s. 6d. paid for one new banner bought; and by 400 pounds of wax bought for the High Altar, feretrum and tomb, £9. 12s. 0d.”

The middle portion of a fabric Roll has been found, presenting the names of Master Robert Downam, as master carpenter; John Plumer, the plumber; and John Burgh, the glazier; which fragment may, from comparison with other similar documents, be placed about the year 1390. The entries show,

¹ Regist. B y. fol. 88.

² Regist. B y. fol. 86.

³ On the 12th of February 1380, the Chapter of the Church of York made an indenture, showing that for the benefits which Master Henry de Bynbrok had bestowed upon them and the Church, they agreed and faithfully promised, that every year, on the 2nd day of March, if it could be convenient, if otherwise on some day within three days before or after, there should be celebrated an obit for his soul, for the souls of his father and mother, and of all his benefactors, and for the souls of all the faithful in Christ departed this life, with Copes in the Choir of the said Church, as is usual in such cases. Regist. T c. fol. 109.

⁴ Regist. B y. fol. 93 b.

that the stone and quarry expenses for the year amounted to £60. 2s. 0d.; and among the items recorded, are the following for working iron:—"Paid for working 400 pounds of iron into bars ('Barrez') for windows, by John Harpham, smith, 16s. 0d.; and for the working of 328 pounds of iron, by William Smith, in bars, 12s. 4d."

Having by a comparison of various bars been led to conclude that each of the principal bars in the side-windows of the eastern portion of the Choir originally weighed about two pounds and three quarters; and finding that the quantity of iron in the first of these items would be the quantity required to make the bars now existing in these windows, being in number one hundred and fifty-two, of the supposed original weight, the Author is induced to suppose that this iron was used in making principal and secondary bars for those side-windows, which were probably now receiving their mullions and tracery.

The Chamberlain's accounts, made from the Feast of St. Martin 1389 to the Feast of Pentecost 1390, and from the Feast of Pentecost to the Feast of St. Martin 1390, exhibit the usual attendance of ministers and minstrels in the Choir, and the usual expenditure, with these additional items:—"Expended in 700 pounds of wax, bought for the High Altar, feretrum and tomb, £16. 16s. 0d.; and in (payment) to Master John Thornor, Vicar, in the Choir, for one organ book, by command of the Chapter, 13s. 4d.; and in 2s. 0d. paid for 5 ells of linen cloth for 'towelles' for the High Altar; and to Thomas Setter for repairing the 'ruby' vestments, namely, for 9 pieces 4 ells of laces, price of each piece 1s. 3d. = 11s. 11d.; and for 1 piece of 'orfrays,' 2s. 4d.; and for 12 ells of 'bukram,' 12s. 0d.; and for 5 ounces of 'frynges,' price by the ounce 2s. 2d. = 10s. 10d.; and for one lace 2d.; and to the same for the working of the said vestments, 26s. 8d.; and to Alice Sarsyne for golden eagles on the said vestments, 6s. 8d."

On the 26th day of March 1393, Master John de Clyfford bequeathed to the fabric of the Church at York 100 shillings, that one mason might be added (to the said fabric) for one year after his decease; and if it (the sum) was not sufficient, that he (the mason) be supplied by his executors.¹

The Chamberlain's accounts for the period between the Feast of Pentecost 1393, and the Feast of Pentecost 1394, show that the Choir yet existed; and among the items of expenses are these:—"Expended in payment to Thomas Setter, 18s. 4d. for 64 ells of linen cloth, for albs made for the High Altar, price for each ell 5d.; and for the making of 9 albs 4s. 8d.; and in £4. 6s. 8d. paid this term to brother William Ellerker for the writing of two graduals for the Choir; and in 40s. 0d. paid to Master Richard de Styrtton for the illuminating of the said two graduals; and in 22s. 7½d. paid the said William for parchment, bought by the said William; and in amending of cloths to be placed before the High Altar, 20d."

The Archbishop (Arundel) about this time was translated to the See of Canterbury, the Bull bearing date January 18th, 1396;² and to him succeeded Robert Waldby, a native of York. He was first an Augustine friar in the monastery of that order in the city, then raised by the influence of Prince Edward to be Bishop of Ayre, in Aquitain; afterwards, in 1387, translated to the Archbishopric of Dublin, thence to Chichester in 1395, and thence to York. The Bull of his translation was read and

¹ Regist. B y. fol. 104.

² This Archbishop bestowed upon the Church,—One crosier of silver gilt; 2 silver gilt cruets made like swans standing on a castle, partly enamelled, weighing 2 pounds, 11 ounces and a quarter; 2 great silver censers, gilt, with the upper windows enamelled, and heads of leopards casting out smoke, weighing 16 pounds, 6 ounces and a half; 1 silver cup weighing 18 pounds; and 7 white velvet copes, wrought with griffins and suns, rich in gold.

notified to the Chapter of York, March 20th, 1396, but he occupied the See during a very short period. He died on the 6th January 1397, and was buried at Westminster.

The See being vacant, the Chapter of the Church of St. Peter determined to endeavour to excite the beneficent feelings of the faithful in the Diocese towards the advancement of the new fabric ; to accomplish this, Commissioners were legally sent forth to remind the people of the abundant store of relaxations from penance which the Church possessed and held available, to such as gave generous alms to the fund of the fabric, and to admonish them that if they were unable to comply with the obligation of visiting the Church of York, and there make an offering, such offering was not to be neglected, but duly forwarded, as explained in the following act of the Chapter :—

“ A letter granted to the procurator of the concerns of the fabric of the Church of York to expound the indulgences granted for the said fabric.

“ The Chapter of the Church of St. Peter of York, (the Dean thereof being in distant parts, and the archiepiscopal See being vacant,) to our beloved in Christ, the Archdeacon of Richmond and his officials, and to all and sundry Abbots, Priors, Provosts, Deans, Rectors, Vicars, and parochial Chaplains wheresoever established within the said Archdeaconry, everlasting Health in the Lord.

“ (Whereas,) among all other works of charity, we believe those (alms) to be especially acceptable and grateful in the sight of God, which the well-ordered liberality of devout persons piously bestoweth unto the honour of God and the comeliness of his Church, and also towards stirring up the devotion of the faithful in regard of Holy Church ; and whereas the most holy Roman Pontiffs, and other holy Fathers, being desirous that the Church of York should be duly honoured, and that, through the inducement of indulgences, the minds of the faithful should be more favourably inclined to works of charitable devotion,—have granted unto all benefactors of the said Church, being truly penitent and shriven, eleven years and one hundred and twenty days of pardon ; to continue (in force) for ever ; and whereas we anxiously desire that the said indulgences, which may be made in many wise available to the health of the living and of the dead, may become truly and publicly known, we have thought fit to appoint our beloved in Christ, Sir John de Dernyngton, parson in our said Church, in whose faith, fulness, and industry we have full trust, to recommend and expound the said indulgences, and others granted on the same account by other prelates, especially unto the Clergy and people of the said Archdeaconry, and also to solieit and receive such gratuitous alms as it shall please their charity to bestow. And therefore we do charge you, that as often as our said procurator or messenger, or any other person in his name, shall address himself to you respecting this matter, ye do most kindly, as ye are bound, with special favour and grace receive him, (entertaining his application) in preference to all other matters and indulgences whatsoever ; and do permit him freely to declare and expound the contents and purport of the said indulgences, and of others granted for the same object, and also the necessities of the said fabric, in all collegiate, conventual, and parochial Churches, and in the Chapters of the said Archdeaconry, and in other congregations of the faithful, as often and wheresoever it shall seem expedient. (And)

“ You of the Clergy of the said Archdeaconry, and each of you, we do enjoin and charge in virtue of holy obedience, and we earnestly exhort you in the Lord, that all and each of you, as by the obligation of filial gratitude ye are bound, do study diligently and effectually to forward the business of the said fabric with your parishioners, in preference to all other collections of alms ; and with due diligence effectually to persuade the people (subject) to you, and to each of you, that they, for the remission of their sins, as the law of gratitude requireth, and as (the law) of the Holy Canon doth enjoin, all such of them as are able-bodied, do, as becometh humble and Catholiek children, visit and honour in person the said Cathedral Church, their spiritual Mother : or at least that if they shall not be able to do this conveniently in their own persons, they do—both for the purpose of obtaining the aforesaid gracious indulgences for the merciful expiation of their faults, and of completing, through God’s favour, the aforesaid fabric,—contribute acceptable alms of charity, out of the good things bestowed upon them by (Almighty) God,—so that the defect of their personal visitation may be supplied by their liberal bounty : and in so doing, inasmuch as the honour of the Mother becometh

the honour and consolation of her children, they shall be enabled to promote their own honour, and to increase in no small degree the treasure of their merits in the sight of God.

“Moreover we do strictly charge and enjoin you, and each of you, in virtue of holy obedience, and under penalty of excommunication, that whatsoever shall be collected among you for the purposes of the said fabric, ye do cause to be paid over, without any diminution or hinderance whatsoever to our said procurator or messenger. In witness whereof we have set our seal to these presents. Given at York, the seventeenth day of February, in the year of our Lord One thousand three hundred and ninety-seven.”¹

On the same day there emanated four letters of similar tenor, which were forwarded to the four Archdeacons, namely, York, Nottyngham, Eastriding, and Clyveland, to continue in force for one year; there also emanated one letter of similar import to Master William Stalmyn, Vicar of Gygileswyk.²

In the Chamberlain's accounts for the period from the Feast of Pentecost to the Feast of St. Martin 1397, are the following items:—“Expended in 2½ pounds of Wyre bought for the Choir for supporting the wax-lights therein, 19*d.*; and in 6*s.* 8*d.* paid for 2 Corporals for the High Altar of cloth of ‘Reyns;’ and in 5*s.* for 5 ells of cloth of ‘Lake’ for ‘Corporals;’ and in 25*s.* 2*d.* for 58 ells of linen cloth for albs in the Choir, price each ell 5*d.*; and in 3*s.* 6*d.* paid to Emme Semster for making of 7 albs for the Choir; and in 10*s.* paid to William Sekar for divers ornaments made for the same.”

Master Richard le Scrope, fourth son of Richard le Scrope of Bolton, brother to William le Scrope, Earl of Wiltshire, Bachelor of Arts of Oxford, Doctor of Laws of Cambridge, Advocate of the Poor in the Roman Court, and Treasurer of England, was promoted by apostolical authority, after the death of Archbishop Waldby, to the government of the See of York, being Bishop of Lichfield and Coventry. The Bull of his translation to York is dated—Rome, at St. Peter's, *tertio kal Martii*, in the ninth year of the Pontificate of Pope Boniface IX.,³ and on July 10th, in the same year (1398), he was installed Archbishop of York by William de Kexby, then precentor of the Church.

The two accounts given by the Chamberlain of the Chapter, for the periods between the Feast of St. Martin 1398 and the Feast of St. Martin 1399, show that there were seven hundred and forty pounds of wax bought, and expended at the High Altar, the feretrum, and the tomb, during the year; and that all the services were performed, and the usual expenses incurred.

A large portion of a fabric Roll now presents itself, but the greater part of the beginning, or income division, is wanting, and what remains is in a very shattered and mouldered state. The accounts appear to have been made up to the 7th day of January 1399, and they show that the fund of the past year, for the fabric, was £431. 8*s.* 5*d.* Total of fabric expenses and burthens, £430. 17*s.* 0½*d.*, with a remainder in hand of 11*s.* 4½*d.* That the masons had 6*d.*, carpenters 5½*d.*, and labourers 4*d.* each work day. That a Master Hugo Hedon was the master mason, with 28 masons under his direction. John Plumer was still the plumber, John Burgh the glazier, and Robert Downam master carpenter.

This Roll, even in its imperfect and shattered state, is a document of very great importance, as it not only exhibits a large portion of the annual accounts, but also an inventory of the stores possessed by the Church, with their supposed value. Such matter is very rarely met with; one succeeding Roll only has been found containing any information of this nature.

Among the items of expenditure given in this Roll, the following is entitled to particular notice:—“Paid, as remuneration to William Ireland and Thomas Grimthorp, for lying in the new works for the

¹ *Regist. Newark et Vacationis Archiepiscoporum Ebor. ab 1297, ad 1554.*

² *Cott. MSS. Galba E. X. fol. 121.*

³ *Scrope's Regist. fol. 15.*

guardianship of the Choir, 2s." It hence appears, that watchmen were stationed in the new works, for the preservation of the Choir from nightly plunderers; and this, perhaps, was now the more necessary, from the advanced state of the first-built portion of the new Choir, and the removal of the scaffold. It is much to be regretted, that for several of the preceding years no fabric Roll has been found exhibiting the regular progress of the new Choir; but from the circumstances supplied by this Roll, it may be safely inferred that the new Choir was rendered perfectly ready for the roof this year (1398), and that the masons were preparing to advance with the battlements and other external ornaments, whilst the labourers were much employed in taking the general scaffold carefully down, and arranging it in the order of regular store.

The inventory of stores is an object of much importance in showing the completion of the principal walls of the first-built portion of the new Choir; for it would be only on such an occasion as the striking of a general scaffold, that an inventory of the various items could possibly be accurately obtained: and the making of such an inventory was an act, not merely of curiosity, but one highly necessary; for it not only showed the amount of stores and their estimated value, but gave a knowledge of the state and condition of the various items previous to their being applied to any new purpose.

The inventory also proves to be an object of the greatest importance in showing the state of the old Tower and Choir at this period; for the memorandums in the inventory prove that the old Bell Tower existed and held some of the stores, whilst the following items from the expenditure show that there was no idea of the Tower coming shortly down:—"Expended in amending the large Bell Tower, by John Plummer, for one month, seven days and a half, 15s. 9d.; and in wages to a servant to the said John, for twenty-two days, at 4d. per day, 7s. 4d."

The inventory not only shows that the old Bell Tower existed, but that the Crypts were used as places for heavy stores, particularly mortar. That the Cross was yet standing at the entrance of the old Choir, under the Bell Tower; that much timber had been procured suitable for the roof; that much glass had been obtained to glaze the windows of the new Choir; and that the Church provided a kiln and other necessities for the glass stainers, with much of other important information. The inventory, so far as it could be obtained, is as follows:—

"Memorandums of the Stores remaining belonging to the fabrie plaeced upon the Compotus the 7th day of January 1399, with their value.

"*Items in the Loge.*—In primis in the 'Loge' (Mason's work shop), in the eemetery at York, 69 'Staneaxis,'¹ 1 large 'Kevell,'² 96 iron 'Chissielles,' 24 'Mallietez' bound with iron, 400 iron 'Fourmers,'³ 4 lead 'Chargiours' (Dishes)⁴ for moulds, 2 'Traeyngboards,' 1 iron 'Compas,' 1 little 'Hatchet,' 1 'Handsagh,' 1 'Chovel,' 1 'Whelbarwe,' and 1 iron Rake, 2 'Boketts,' with eords at the well for the same, 1 great 'Kerr,' with 4 wheels for the stones, 2 'Kerres' with wheels, for the earrying of stones without the Loge, 4 iron 'Weges,' and 1 iron 'Colrake.'

"*In the Crypts.*—Items in the 'Cruddes'⁵ (Crypts); 6 'Stanchamers,' 6 'Troweles,' 6 large 'Settyngchisiles,' 1 bound with iron for making the mortar. Item, 3 'Cretes'⁶ bound with iron, with ehains for winding

¹ Staneaxis, stanhaxs, stonehacks.

² A very large hammer, generally of iron.

³ "Fourmers," or Formers, are small tools used in forming the surface of a lump of clay into a model to work from.

⁴ Dishes in which was formed the clay moulds or models: aids seemingly very much used by the carvers.

⁵ "Cruddes," "Crowds," or "Croudes,"—"A goodly well in the Crowds." Regist. V c. 152 b. William of Worcester calls the crypts of old St. Paul's, "the Croudes." Itinerary, p. 201. See also Dugdale's St. Paul's Cathedral, p. 75.

⁶ Panniers or tubs bound with iron.

stones—1 Measure for measuring plaster. Item, 9 'Fattez' for the water and plaster. Item, 1 Measure for measuring lime. Item, 3 iron 'Pykes.' Item, 10 'Beringbarwes,' and 2 'Whelbarwes.' Item, 1 large 'Rota'¹ for winding stones and mortar, with 4 large 'Cabels.' Item, 160 'Flekes.'² Item, 12 mets of Sand.

"*Carpenter's Instruments.*—Item, 4 large 'Pulez' of brass. Item, 1 pair of 'Pulez,' with 6 shives. Item, little Pulez and 5 'Handrapes.' Item, 1 'Wrightax.' Item, 2 iron 'Dignelles.'³ Item, 1 large Ladder, and 4 other small weak Ladders, and 6 Hausors.

"*Iron.*—Item, 619 stones, 4 pounds of Iron, price 26s. 0d.

"*In the Plumber's Shop.*—Item, there remains 5 Fothers of Lead in store, price £23. 6s. 8d.; 1 great iron 'Balke' with the scales, and 32 stons and 9 pounds of lead in weights. Item, 2 pounds of 'Tyn,' price 6d. Item, 1 Plane of brass, price 12d. Item, 2 'Soudyngirons,' and 1 iron Helme, price 4d. Item, 1 'Wodax,' price 6d.; 1 'Scomor,'⁴ with 1 'podyngiren';⁵ 1 'Tynne'; 1 'Chane' with 2 'Heftes,' and 1 'Chixill,' and 1 pair of 'Tenell,' price 18d. Item, 2 new spoons, and 1 old spoon, price 3s. 4d. Item, 2 Ladders of 'Fyrr,' price 12d. Sum total £24. 4s. 10d.

"*In the Bell Tower.*—Item, remaining in the Bell Tower, 1 Wheel for wynding the lead and mortar. Item, 205 pounds of Bell-metal for Bells, price £2. 11s. 0½d. Item, 1 large Cable, and 1 lesser Cable, price 10s. 0d. Sum total £3. 1s. 0½d.

"*In the Glazier's Shop.*—Item, remaining 1,675 (pieces) of white Glass, bought for the large window of the new Choir, price each 100, 20s., total £18. 8s. 6d. Item, 700 (pieces) of coloured Glass, bought for the same, price of each 100, 10s., total £3. 10s. 0d. Item, 1 fragment of Glass of old colours, price 12d. Item, 40 panells of Glass of little value, price 6s. 8d. Item, 45 weak bars of Iron for the windows, price 22½d. Item, 3 'Patellis' for annealing (*enelyng*) the glass. Item, 8 'Barrez' for the same, 4s.⁶ Item, 2 'Soudyngirens,' 1 pair of 'Clams,' and 1 pair of 'Tanges,' price 3s. Item, 2 large . . . 'Fyrbygbordes.' Sum total £22. 17s. 4d.

"*Stones at York.*—Item, 172 Fothers of Stones, not worked, estimated at the price of £17. 0s. 0d.

"*Instruments at (the quarry) at Stapleton.*—Item, 9 iron 'Weges,' weighing 92 pounds. Item, 10 Weges of iron weighing 100 pounds. Item, 9 iron Weges, weighing 100 pounds. Item, 2 iron 'Mallietez,' 3 iron 'Gavelokes,' 2 iron 'Kerrs,' 4 '.....,' 5 pulleys, weighing 200 pounds. Sum of the iron as above, 23s. 6d. in the above keeping."

(At some other quarry, probably Thevesdale.) "Item, 12 iron Weges, 2 iron Mallietez, 4 'Pulyngaxis,' 4 'Brocheaxis,' 4 Gavelokes, 12 Shovells. Item, at the same place, 8 Rods of Oaks. Sum total £27. 15s. 2d.

"*Nothing remained in the close this year.*

"*Timber.*—Item, there remains 14 large Trees bought at Spofforth, of the Earl of Northumberland, price £12. 0s. 0d. besides costs. Item, 24 large Trees bought of Sir William Fitz William, knight, price £10. 0s. 0d., besides costs. Item, 120 large 'Sperrez,' bought of William Wakefield of Pontefract, price £18. 0s. 0d., besides costs. Item, 70 large Sperrez, given to the fabric by the said Northumberland,⁷ price £17. 0s. 0d., besides costs. Item, 3 large Trees to come from Cottenbrek, price £3. 0s. 0d. Item, 18 large Trees for 'Scaffaldyng,' price 9s. 0d. Item, 500 other small Trees with 'Saplynges,' £2. 10s. 0d. Sum total £66. 0s. 0d.

"*Necessary Articles in the Church.*—Item, remaining in the Church, 1 Veil for the Cross under the Bell Tower, worth 25s. 6d. Item, 1 Veil for the Cross in the south part of the Church, worth 6s. 8d. Item, 1 picce of lead weighing 13 stone, for the Lenten veil, worth 4s. 4d. Item, 2 weights for the clock, weighing 22 stone, 7s. 4d. Sum total £2. 3s. 10d.

"Sum total of the Stores remaining, with the appraised worth, beside the tools of the masons and carpenters, and others not appraised, £147. 8s. 7½d."

¹ Rota, a Wheel; but evidently intended for the winding machine termed a Crab, or a Windlass.

² Flekes, probably Hurdles for a fence "for the scaffolds." Fabric Rolls of 1421, 1423, and 1479.

³ Probably drawing bolts or pins.

⁴ A scumming ladle.

⁵ An iron rod to stir the melting metal with.

⁶ These items belong to the necessary accommodation for the stainers or painters of glass.

⁷ The discovery of this and other fabric Rolls since page 50 was printed, rather contradicts what is there stated, by proving that the Percys were occasionally both sellers and givers of timber for the fabric.

Thomas de Dalby, Archdeacon of Richmond, Canon Residentiary in the Church of St. Peter of York, and Prebendary of the Prebend of Thokeryngton, by his will, dated 16th of May 1400, bequeaths his body to be buried in the Cathedral Church of York, near the middle of the nave of the Church. He likewise bequeaths to the fabric of the said Church forty pounds: he also wills and prepares for the founding of a Chantry for himself and others, in the Cathedral: he likewise bequeaths four hundred pounds towards the support of five additional Choristers in the Choir, in order that the number of Choristers might always be twelve, as thus appears:—

“Likewise I bequeath and appoint for a Chantry for ever, to be founded in the said Church, for my soul and the soul of the Lord Thomas Arundel, late Archbishop of York, when he shall have departed this life, and the souls of Richard Asty, and Isabella his wife, and their children, and of Sir Philip de Beauchamp, and of all the faithful departed, to the value of twelve marks yearly,—400 pounds. Likewise I bequeath and ordain, for the augmentation of the number of the Choristers in the said Church, for five Choristers, so that the whole number shall be twelve, and that each of these five shall have one penny per day, so that these five to be newly appointed may be on the same footing with the other Choristers, as respects whatsoever proceeds are to be received, as well as in respect of victuals and clothing: which sum of pence amounts by the year to £7. 11s. 8d.;—300 pounds if my effects suffice (thereto). And in the event that my lords and brethren, the Canons of the Church of York aforesaid, constituting a Chapter, should cause any difficulty in agreeing or compounding for the founding of a Chantry, and (increasing) the number of the Choristers,—then I will that the aforesaid sums, both for the appointment (foundation) of a Chantry and for the augmentation of the Choristers above expressed, be bestowed in some other manner for the health of my soul, according as to them (my executors) it shall seem most expedient.”¹

The Chapter of the Church appears to have complied with the pious request of the Archdeacon by increasing the number of the Choristers according to the will, (after a delay of nearly twenty-five years,²) and by establishing a Chantry, which was placed at the altar of the holy virgins and martyrs Agatha, Lucy, and Scholastica,³ founded for the soul of Eudonis de Punchardon.⁴

To assist and accelerate the new works of the fabric, the following exemption from tolls and customs on the river Ayre was granted by the King:—

“For the Cathedral Church of York.

“Henry, &c.—To all our officers and ministers within our honour of Pontefract and elsewhere, in the county of York, who now are, or for the time shall be, and to every of them to whom these our Letters shall come, Greeting.—Whereas we of our especial grace and in work of charity did grant unto our very dear and well-beloved the Dean and Chapter of the Cathedral Church of York, that they shall hereafter pay no toll nor other custom at the water of Ayre, nor elsewhere in the said County, for stone which they shall cause to be carried from the quarry of Stapleton as far as York, for the new works of the said Cathedral Church there, until such time as the said works there shall be accomplished and performed. We command and charge you, and every of you to whom it pertaineth, that ye do suffer the aforesaid Dean and Chapter freely to carry from the said quarry of Stapleton as far as York, stone necessary for the aforesaid works until such time as the same new works shall be accomplished and performed, without taking or levying therefore any toll or other custom to our use, according to the purport and effect of our aforesaid grant.—In witness whereof, &c.—Given, &c., at our City of York, on the 17th day of July, in the first year of our reign.”⁵

¹ Regist. B y. fol. 124 b; also Scrope's Regist. fol. 139.

² The augmentation was sanctioned and confirmed in a Chapter held on the 7th January 1425. Regist. T b. fol. 128 b.

³ Regist. X b. fol. 152; G f. fol. 104; G i. fol. 17.

⁴ See p. 56.

⁵ Duchy of Lancaster. Registro temp. Hen. IV. fol. 25 b.

Richard le Scrope, Knight, and Lord of Bolton (and father of the Archbishop), by will, dated Monday, the 2nd day of August 1400, bequeathed for the new work of his Mother the Cathedral Church of St. Peter at York, £40.¹

The Chamberlain's accounts, made from the Feast of Pentecost 1400, to the Feast of St. Martin, show that the services of the Choir continued to be sumptuously performed, and that there was paid to the fund for the fabric, "as a subsidy, namely, fourpence in the pound, by the Prelates and Clergy, as the community of the Chapter, £4. 13s. 4d."

In a large fragment of a fabric Roll, without a date, and in a very ragged condition, which may with much probability be assigned to the year 1401, Master Hugo Hedon is named as master mason, with twenty-four masons under his direction; Robert Downam, as master carpenter, with three men; John Plummer, the plumber; and John Burgh, the glazier. The amount of the fabric fund for the preceding year is stated at £454. 19s. 0½d.; burthens and building expenses, £453. 19s. 8d.; and the remainder is 19s. 4½d.

Among the items of income, Archbishop le Scrope appears to be a benefactor by the donation of £7. 16s. 0d. for the support of one mason working at the fabric for the year. The Chapter appears also to have given to the fabric fund as a subsidy the sum of £11, and the fruits of the Church of Misterton produced during the year the clear sum of £33. 6s. 8d.

The items of expenditure show that the upper exterior portions of the new Choir were gradually advancing, for there was "expended in remuneration given to the masons, called setters, at (or on) the walls, by aprons and gloves, for the year, 9s. 10d."

The stores possessed by the Church on the 7th of January 1399 show that much large timber had been procured, probably for the central roof; and it is further probable that the sawyers and carpenters had gradually proceeded towards the completion of the said roof, and that if it was not now fixed on the walls, it was nearly prepared for that purpose by the four carpenters usually employed; and the present Roll shows that the masters of the fabric had, during the past year, been providing for the advancement of the covering of the new roof with lead, for they increased, by the subjoined items, their store of lead to about 3,000 stones,² tin for about 100 pounds of solder, and got ready nearly 5,000 lead-nails,—a preparation that certainly implies an extra undertaking—for John the plumber, who had alone been working at the fabric during the past year.

"Expended in 7 fother of lead, bought of Henry del Bakehouse, of Wenslaw, for each fother £4. 10s., total, £31. 10s.: and in 4 fother and 94 pounds of lead, bought of William Fallan, of Ripon, for each fother, £4. 11s. 8d., total £20. 3s. 10d.: and in carriage of the same by water from 'Burbrigg' unto 'Saynt Leonard's Landyngs,' 9s. 0d.: and in 4 stone of lead, bought of Master Richard Blakeburn, 2s. 3d.: and in 36 pounds of bought for soldering, 6s. 9d.: and in 18 pounds of tin bought for soldering, 4s. 6d.: and in weighing the lead bought of the said Henry del Bakehouse and William Fallan, by Robert Ripon, with *wine* given to the same at times, 5s. 4d.: and in 4,900 of lead-nails bought for 10s. 4d.: and in payment to John Harpham Smith, for making 375 pounds of iron into 'barrez' and bands, 15s. 0d."

The Chamberlain's accounts, made from the Feast of St. Martin 1400, to the Feast of Pentecost 1403, exhibit the usual attendance of ministers in the Choir, and the frequent purchasing of linen, the making of albs, and the repairing of various ornaments belonging to the Church. And it is recorded,

¹ Scrope's Regist. fol. 142.

² The central roof now under consideration, from actual measurement and calculation, would require about 4,400 stoncs of lead.

that on the 10th day of the month of August, in the latter year, the Archbishop of York celebrated *High Mass at the Great Altar* in the Cathedral Church of St. Peter of York, in the presence of the illustrious Prince Henry, by the Grace of God King of England and France, who, at the said High Mass, and at the accustomed time, offered in gold the sum of 6s. 8d.¹

In the will of the Reverend Father in God, Walter Skyrllaw, late Bishop of Durham, dated Friday, March the 7th, 1403, at his mansion of Aucland, are found the following liberal donations for aiding the fabric of the Church, and the splendour of the ceremonies performed therein :—

“ Also I bequeath 100 marks to the fabrie of the Church at York. Also I bequeath to the said Church my whole suite of vestments embroidered with crowns and stars, to wit, 5 copes, 1 chasuble, 4 tunieles or dalmatieks, a frontal and subfrontal, with eurtains and eloth for the Leeterne ; with the albs, amiees, stoles, and maniples appertaining, bought in London for 120 marks. Provided always, that the Canons Residentiary be friendly and favourable to the Exceutors in the execueion of my will.”²

The following donation shows, that generally, if not always, the stone for the fabric, obtained from the quarry of Thevesdale, was conveyed by vessels down the River Wharf and then up the Ouse, whence it was delivered, probably, at Saint Leonard’s landings :—“ William Barker, of Tadcaster, by will dated October the 22nd, 1403, bequeathed to the fabric of the Cathedral Church of the Blessed Peter of York, the carriage by water of one shipfull of stone.”³

It is very probable that most of the windows in the side aisles of the eastern portion of the new Choir were by this time glazed ; and that at the east end of the south aisle, either a station had been prepared for the Chantry of the Holy Innocents, or the altar had already been replaced, as founded and endowed for the health of the soul of Lord William de Melton, formerly Archbishop of York, and the souls of William and Robert de Pykering, Deans of the Church ;⁴ also, that in the north aisle a similar station had either been prepared, or the ancient altar of St. Stephen had been duly restored for the use of the Chantry ordained thereat, for the benefit of the souls of Lord Walter Grey, formerly Archbishop, and William de Langton, Dean of the Church of York.⁵

Stephen le Scrope, first Lord of Masham, by will, dated the day after the Epiphany of our Lord, A.D. 1405, desired his body might be interred in a part of the *new works*, namely, in the middle of the Chantry Chapel of St. Stephen, but below the steps ; and this request, which was complied with, probably caused the first interment in the *new works*, and was the beginning of the family sepulture, and ultimately of the Scrope’s Chantry at St. Stephen’s Altar. The extracts from the will are as follows :—

“ In the name of the Father, and Son, and Holy Ghost, amen : I Stephen, Lord le Scrop of Massham, being of sound mind and good memory, on the day after the Epiphany of our Lord, A.D. 1405, do make my testament in this wise. In the first place, I bequeath my soul to Almighty God, to the Blessed Mary, and to all the Saints ; and my body to be buried in the Cathedral Church of St. Peter of York ; to wit, in the *new work*, (in novo opere,) that is to say, in that part in the middle of the Chapel before the steps of the altar of St. Stephen. Likewise, I will, that on the day of my burial, a black pall with a white cross may be placed over my corpse, and one wax light at my head, and another at my feet, each of them of three pounds of wax, without any other Herse (‘ Arcea ’)⁶. Likewise, I bequeath

¹ Scrope’s Regist. fol. 8.

² Regist. *Sede Vacante*, Prerog. Court, fol. 307.

³ Regist. B y. fol. 134 b.

⁴ See p. 133.

⁵ Regist. X a. fol. 36 b.

⁶ “ Arcea,” or Hearse, a standing frame-work placed sometimes over tombs with prickets (made like a harrow—*hercia*) to receive lights or furniture. See specimens in Pugin’s Glossary of Ecclesiastical Ornament and Costume, pp. 140, 143.

to the new work of the Cathedral Church of York, 20 marks. Likewise, I bequeath my small cross of gold, that it may be offered thereat for a remembrance on the day of my burial.”¹

Archbishop Richard le Scrope, who had been induced to own submission to Henry IV., though he regarded him as an usurper, indignant at the treatment and cruel death of the deposed king, and at various acts of tyranny and mismanagement in the government, readily joined in a conspiracy with the Earl of Northumberland, and other nobles. The conspiracy was broken up by the artifices of the Earl of Westmoreland; and the Archbishop being ensnared by him, was accused of treason, and sentenced to be beheaded. The sentence was executed without delay, on the 8th of June 1405, in a field between York and Bishopthorp, and his body was buried between the most eastern pillars on the north side of the new Choir, and on the south side of St. Stephen's chapel.²

From the evidence of previous fabric Rolls, there is reason to infer that the Archbishop was an annual benefactor to the fabric; and the manner of his death, as subsequent fabric Rolls will show, proved very beneficial to the building fund. The Church seems to have handed to posterity several of the events connected with his lamentable death, among the sculptures of the capitals of the piers of the north aisle of the subsequently-erected portion of the Choir.”³

The Chamberlain's accounts, made from the Feast of Pentecost, to the Feast of St. Martin 1405, contain the following items concerning the making of three Thuribules for the Choir:—"Paid to Geuyn, Goldsmyght of Stayngate, for making chains and gilding them, with the workmanship of three Thuribules. In primis, for 26 ounces of silver received for the said Thuribules, beside the old chains, price each ounce 2s. 8d. = £2. 16s. 10d. Item, also for the making of windows in the said Thuribules, with chains and *clausuræ* for the windows, together with gold and gilding the same, £4. 3s. 5d." ⁴

The inventory of stores possessed by the Church at the end of the year 1398 show that the masters of the fabric, even at that time, had procured a large store of glass for the great east window, and now that the new portion of the fabric was about ready for its reception, an Indenture was made between the Dean and Chapter, and John Thornton of Coventry, glazier, for the painting and superintending thereof. The Church seems to possess no memorandum of the Indenture, therefore the following is from an entry made in the Harl. MS.⁵

"Indenture between the Dean and Chapter of York, and John Thornton of Coventry, glazier, for the glazing of the great window in the east gable of the Choir of the Cathedral Church of York, which he shall complete the work

¹ *Regist. Magno libro, Sede Vacante, ad 1297 ad 1554, fol. 313.*

² The tomb of Archbishop le Scrope is not marked by a referential letter in the plan, Plate I., but the situation of the tomb is given.

³ See a larger account of the cause and manner of the Archbishop's death in the description of the plates of the Choir.

⁴ Thuribules or Censers are vessels varying in form, wherein is placed charcoal on fire, upon which is strewed incense, the fumes whereof ascend through the various perforated windows or apertures in the cover, and are more profusely distributed by the vessel being swung by the attached chains; but Mr. Raine in his *North Durham*, in his explanation of the term "*Thuribulum*," and also of the words "*Navis pro encense*," thus erroneously proceeds: "The *Thuribulum* might possibly be the small casket or box in which the frankincense was ordinarily kept; but at all events the *Navis pro encense* was the *Censer* itself, the small ship-shaped vessel which contained the embers into which the incense was cast, and which was forthwith, by the aid of a chain or cord, swung into such rapid motion that the cinders were re-kindled, and the fragrance found its way into every corner of the Church."—Part I. p. 98.

⁵ In Mr. Torre's MS. of York Minster, fol. 7, the Register G y. fol. 96, or the acts of the Chapter from 1390 to 1410, is referred to, as containing a copy of the Indenture: but the Register is now lost,—a circumstance much to be regretted, as, not this Indenture alone, but others, might have been found in it, very serviceable in the History of the fabric of the Church.

of within three years from the beginning of the said work ; and he shall pourtray the said window with his own hand, and the histories, images, and other things to be painted on the same ; and he shall also paint the same as necessary, according to the ordinance of the Dean and Chapter. And the aforesaid John shall also provide glass and lead, and the workmen, at the expense of the Chapter, for the convenience of the Dean and Chapter, in the same manner as he would work if the like had to be done at his own cost and charges, whereunto he shall take his bodily oath. And the said John shall receive of the Dean and Chapter, for every week wherein he shall work in his art during the said three years, four shillings, and each year of the same three years five pounds sterling, and after the work is completed ten pounds for his reward. Dated at York, the 10th day of December, A.D. 1405.”¹

After the death of Archbishop le Scrope, the See of York remained vacant until Henry Bowet, Bishop of Bath and Wells, was translated to it in 1406, who had the temporalities restored during the same year,² but, according to Rymer, on the 1st of December 1407,³ and on the 9th of the same month was installed in person, in the Cathedral Church, by William Kexby, Precentor.⁴

Agnus de Kyrkton, of York, by will, dated 6th of March 1407, bequeathed to the fabric of the Church of Blessed Peter of York, five marks of silver.⁵ Also John Awstyn, carpenter, of York, by will, dated 10th of March 1407, bequeathed to the new works of the Cathedral Church of Blessed Peter of York, all his “ polys ” of brass.⁶

The zeal of several members of the Chapter for the acceleration of the fabric of the Church, now urged them to take some more determined steps for the augmentation of the fabric fund ; and accordingly, on the 14th day of December, A.D. 1407, the venerable John de Newton, treasurer, Thomas Walworth, William Waltham, and Thomas Haxey, Canons Residentiary, assembled in Chapter in the Chapter-house, and decreed that a convocation should be made of their absent brethren, and of all and singular holders of benefices in the said Church, on Monday the 23rd day of January next ensuing, of and concerning the repair of the defects (defectum) of the said Church, with other matters which might be brought forward for due counsel and consideration, with the consent of the lord ordinary, of the which decree citations were affixed on the stalls of the Choir in the presence of witnesses. On Monday the 23rd of January 1408, the aforesaid prelates and others assembled in the Chapter-house at the accustomed Capitular hour, and there forming a Chapter, which was publicly announced, as was customary, at the door of the Chapter-house ; and also, showing a sufficient power, the said lords, from their certain knowledge, and for necessary and suitable reasons, did adjourn the said Convocation unto Monday the 7th day of March next ensuing, with a continuance, if required.⁷

The deferring of the consideration of the wants of the fabric, and the other objects for which the Convocation was cited, might probably arise from some intimation having been given, that it was the Archbishop's intention immediately to exert his pontifical power for the benefit of the building fund ; for, on the 26th day of the same month, he issued the following persuasive and explanatory address, and the accompanying relaxation from penance, in aid of the fabric of the Church at York :—

“ Indulgence for the fabric of the Church of York, with a declaration of other privileges.

“ Henry, &c., to our beloved sons, our Archdeacons and their officials, and to all and sundry Abbots, Priors, Provosts, Deans, Rectors, Vicars, and Chaplains, parochial or others whomsoever, celebrating divine mysteries, whereso-

¹ Harl. MS. 6971, p. 238.

² 1 Pat. 7 Hen. IV. m. 8. Vide *Calendarium Rotulorum patentium*.

³ The *Foedera Ang.*, tom. viii. p. 503, refers to 1 Pat. 9 Hen. IV. m. 15 ; but this reference is in accordance neither with the entries in the *Calendarium*, nor with the Registers of the Church.

⁴ Torre's MS. p. 465.

⁵ Regist. B y. fol. 151.

⁶ Regist. B y. fol. 145.

⁷ Regist. T y. fol. 41.

ever established throughout our city, diocese and province, whether in places exempt or non-exempt. Health, grace and benediction.

“The unspeakable mercy of God, inclosed by no limits, comprehended by no boundaries, out of whose wonderful mildness and sweetness, remedies for the sick, solace for the languishing, and remission of sins for the guilty, are acknowledged most plentifully to flow, doth by the divers gifts of indulgences, as if attracting them by certain enticements, invite, receive, cherish, and put in possession of their heavenly country all persons who devoutly implore its grace. Whereas, therefore, the most Holy Church of York, your Mother and Metropolitan (Church), over which, by the appointment of the Most High, we preside, and whereunto are inseparably espoused by affectionate attachment; which is reckoned a distinguished Church among the other renowned and celebrated metropolitan Churches of the world, and moreover doth glitter and shine forth in beauty through the many and abundant apostolical privileges and indulgences granted to her, not only by very ancient Pontiffs of the Most Holy Roman Church, and other Holy Fathers, but also by our most Holy Father and Lord in Christ, the Lord Gregory XII., by divine Providence the reigning Pope: to wit, (an Indulgence) of eleven years and one hundred and twenty days, to remain in force to all times, granted by the aforesaid most ancient Fathers; and an Indulgence of seven years, and seven periods of forty days each, to be in force for the space of ten years, charitably granted in the Lord to all benefactors of the said Church; (the which Indulgences we desire) shall be declared and openly published by that discreet person Master Thomas Semar, rector of the mediety of the Church of Thweng, our and the said Church’s messenger and procurator specially deputed in this matter; and by other persons (as) the substitutes of the said Thomas, wheresoever and to whomsoever it shall seem expedient: and unto which on this account, (i.e. of these Indulgences,) both the Nobles and Commons deservedly bear a singular devotion. And whereas the said Church, in order to its being duly and uniformly completed, with God’s help, in accordance with its excellence and dignity and its very splendid and most costly structure, necessarily demandeth and unavoidably requireth the help of the faithful of Christ, and especially of her own grateful children, the which is highly necessarily and in many wise available for this object. We, being desirous that in our days, by the permission of the Most High, our aforesaid Church be becomingly and magnificently repaired, do beseech you all, and do exhort you in the bowels of Christ, and by the sprinkling of his blood, immolated for the redemption of his most Holy Church, not the less strongly enjoining you for the remission of your sins, that ye show yourselves with filial affection, munificent, liberal, and easy to be entreated in regard of the restoration and repair of the above-mentioned Church. We, also, and our beloved sons and brethren, the Dean and Canons of the said Church, do effectually lend our helping hands thereunto. Moreover, trusting in the mercy of God, and of the glorious Virgin Mary his mother, and of his Apostles, the blessed Peter and Paul; and in the authority and concession of the Holy Archbishops of the said Church, and our patrons, whose names it is certain are alike well known in the Church militant and triumphant; and by the evidence of their sanctity are glorious in majesty, do grant by these presents, unto all persons being truly contrite, and confessed benefactors of the said Church, contributing, according to the measure of their choice and devotion, so often as they shall think fit to do so with a pious intention, for each time forty days of indulgence.”

“We will, moreover, and do strictly enjoin and charge you, that our present letter be expounded, published, and wholly carried into due execution, in all and sundry the articles contingent or consequent upon or concerning the same, by our messengers aforesaid, wheresoever and whensoever it shall to them seem expedient or in anywise convenient, notwithstanding any other letter of ours hereafter to be issued, of the same contents or tenor. We, moreover, in virtue of your obedience, and under penalty of excommunication, strictly enjoin and charge you all and singular as aforesaid, unto whom this our present letter shall come, and who shall receive the same, that ye do all and singular, as by the debt of filial gratitude ye are bound, study diligently and effectually to further the business of the aforesaid fabric with your parishioners, preferably to all other collectors. And, whatever (sum) shall be collected amongst you for the work of the said fabric, ye shall cause to be entirely paid over and delivered unto our aforesaid procurator or messenger, or to his substitute, without any hindrance whatsoever. Given at our castle of Cawod, the 26th day of January, A.D. 1408, and of our translation the second.”¹

¹ Bowet’s Regist., part. prim., fol. 290.—“Be it remembered, that on the same day, place, and year above written, the like

On the 7th of March (1408), being the day to which the Chapter of the 23rd of January adjourned their deliberation on the damages or defects of the Church and other matters, there being assembled in the Chapter-House Master John de Newton, the treasurer, and others, who being mutually gathered together and making a Chapter, and having among themselves held a diligent consultation of and concerning the remedies to be applied, at length coming together, by an unanimous consent, did decree as follows :—

That “by the unanimous consent of all and singular the Canons, both of those there present and of those appearing by their procurators having authority (from them) in this matter, did decree, ordain, and unanimously grant two entire tenths of all and singular dignities and prebends of the said Church, to be paid at the terms underwritten, to wit, the half of one tenth at the Feast of Pentecost next ensuing, and the other half at the Feast of St. Martin then next following; and the remaining tenth within the two years then next following, yearly, at the terms above written, by equal portions, for the repair of the fabric of the Church aforesaid.”¹

John of Coventry, having agreed with the Dean and Chapter to paint and complete the great east window within the term of three years from the time of his beginning the said work, and the agreement having been made so late in the year 1405 as the 10th of December, it is not very probable that he could or would seriously commence during that month, but in the beginning of the following year; therefore it is to be inferred that the large east window was completed during the early part of the year 1409, and that preparations were then progressing for the placing of altars beneath or near the said window, especially the altar of St. John the Evangelist,² and also an altar to Holy Mary.³

The Archbishop, in his zeal for the welfare of his charge, and the progress of the fabric of the Church of York, on the 13th day of March 1408, admonished the Dean and Chapter that he intended to hold a visitation of them in the Chapter-House at York, on Thursday, the 9th of May next ensuing; accordingly, letters of citation, dated 13th of March, were affixed to the stalls of each and every Canon in the Choir, enjoining the said Canons that they should be present at the visitation: which convocation assembled on the 9th of May, and continued by prorogation. On the 13th of the same month there were exhibited by the Chapter, to the Archbishop, certain articles, (ten in number,) among which were the following :—

“Sixth, For hastening the fabric of the Church of York, and for removing hinderances by collectors and others.”

“Tenth, That all persons holding dignities or prebends be compelled to restore their residences within a certain time to be reasonably fixed, taking into consideration the very urgent necessity of the fabric of the Church, and the contribution of the same.”⁴

Thus it appears that an anxious desire was existing for the advancement of the fabric, now, it is probable, ready for its principal vault or ceiling; and although a Chapter had decreed subsidies for the preceding and present years, yet more serious deliberations were needful and highly beneficial for the future progress of the structure. The consequence of the exhibition is not recorded.

Master William de Kexby, precentor, by will, dated 11th day of February 1409, gave to the fabric of Blessed Peter 40s. . . . he also gave and bequeathed the Epistols of St. Paul expounded, to the Library

commissions were issued unto Master William Stalwyn, Vicar of the parish Church of Gygleswyk; Master John Abell and Master John Seggesfeld, Chaplains of Gysburn and of Zarum; and to Master William Hyne, Chaplain . . . And they were drawn up in the form aforesaid.”—*Ibid.* fol. 290 b.

¹ Regist. T y. fol. 41.

³ See page 189.

² See page 59.

⁴ Regist. X b. fol. 2 b.

of the Church of the said Blessed Peter.¹ Thomas Walworth, Canon Residentiary, also by will, dated August the 1st, 1409, bequeathed to the fabric of the Church of York twenty pounds.²

The zeal that animated the Archbishop in visiting the Dean and Chapter, in the month of May, now extended to the Chapter, who determined on holding a visitation of the Parsons, Vicars, and other Ministers, in the Church of York; accordingly, on the 19th of November 1409, notice was given that the Chapter would hold a visitation of the said persons on the Thursday next ensuing, (on the 21st of November,) and the two following days, with prorogation, which, extending to the 14th of December, the following schedule of defects in the duties of the Vicars in the Choir was exhibited:—

“Firstly, the lights about the High Altar are lighted too late, and put out too early, on double feasts and those of nine lessons.

“Also, the lights are not lighted in the Choir at masses for the anniversaries of the dead, as they ought.

“Also, it was the ancient custom of the Church of York that some one of those ministering in the Choir in the choral habit should attend to the lights about the High Altar.

“Also, the Vicars celebrating at the High Altar, and the Rectors of the Choir, use wooden sandals (or shoes), contrary to the dignity of the Church.

“Also, the cloths lying before the High Altar are not cleansed as they were wont to be, and need renewal and repair.”³

The progress of the fabric yet requiring extra support, a convocation was made by Lord John Prophete, the Dean, and the Chapter of the Cathedral Church, and by others concerned therein, which commenced in the Chapter-House on the 27th day of June 1411, and continued by prorogation until the 28th day of July; when, after many things had been duly considered and determined, it was recorded:—

“That the said Dean and Chapter, by the unanimous consent and assent of those who were present, and of the proxies on behalf of the lords their brethren, who were absent, did grant one whole tenth of all and every the dignities and prebends of the said Church, to be paid, to wit, one moiety at the Feast of the Purification of the Blessed Virgin next ensuing, and another at the Feast of the Purification of the Blessed Virgin then next following, in equal portions, to the fabric of the said Cathedral Church.”⁴

But, although the Archbishop, the Dean, and the Chapter generally, were zealously desirous to accelerate the progress of the fabric, yet it appears there were some persons connected with the Church that were lukewarm and careless respecting its advancement, and therefore a very interesting and important declaration was made by the Canons in residence, by their Proctor, to the Lords holding a Chapter on the 18th day of December 1411, in order that a correctional monition might be deliberately enjoined. Part of the declaration is as follows:—

“The Venerable Masters William Cawod, Stephen le Scrop, and Richard del Pittes, Canons Residentiary in the Church of York, being in their great canonical residence, and being desirous, according to their ability, to bring to the desired completion the costly fabric of the said Church, begun upon a noble and admirable plan, (*honorifico et mirifico tabulatu*,) did of their own accord grant a certain notable sum of money to be devoted solely to the use of the said fabric, and did actually contribute the same But (that) a certain Master Robert Feryby, pretending

¹ Regist. By. fol. 154.

² Ibid. fol. 152. Probably to commemorate this donation to the fabric, the arms of Walworth (or Wallewerth) were placed, when circumstances permitted, in one of the clerestory windows of the new western portion of the Choir. This Thomas was probably brother to Sir William Walworth, or Wallewerth, the famous Lord Mayor of London.

³ Regist. X b. fol. 2 b.

⁴ Regist. X b. fol. 35 b.

to be a subchanter of the Vicars-Choral, and (himself) a Vicar of the said Church of York, as it appeareth, hath greater care for the gorging of his own big belly than for the solemn sustentation of the said Church of York, having no inclination to sing with the Prophet, who saith: "Domine dilexi decorem domus tuæ, et locum habitationis gloriæ tuæ," but caring more about getting food than about the polished stones of the sanctuary, more about draining goblets than about erecting the pillars of the Church, more about feasting and drunkenness than the venerable beauty of the fabric aforesaid, more about the poisonous gratification of his carcase than the health of his soul," &c. &c.¹

It is very probable that some individuals connected with the Chapter, and very zealous for the progress of the fabric of the Church, had borrowed for its advancement the sum of £250, with which debt the Dean and Chapter generally felt uneasy, as it seems they were liable, and probably unable, to discharge the same; and they knowing that the Archbishop was animated with a lively zeal for the acceleration of the fabric, that he liberally assisted with his episcopal power and munificent supplies of timber, presumed to supplicate his Lordship for protection, in the following manner:—

"The Chapter writes to the Lord Henry, Archbishop of York (as follows):—

"Most Reverend Father and Lord,—Premising all due reverence and honour, the Dean and Chapter of your Church of York, having regard to the weighty concerns wherewith you are burthened; considering also with how great cheerfulness, at the beginning of your elevation (to the See), you did contribute trees and timber in large quantity to the great furtherance of the said fabric; and whereas we confidently hope that the said fabric will, during your time, not only prosper, but, by God's favour and your help, be happily and speedily completed, have resolved that the bonds entered into of and concerning the sum of £250, borrowed of certain persons, the friends of Sir Robert Halom, now Bishop of Sarum, be delivered unto you; also, that this act, which proceedeth only from our free will, be not drawn into a precedent, custom, or example, and that the aforesaid Dean and Chapter be effectually defended by your paternal authority against all persons who shall presume to disquiet or vex them on occasion hereof. Written at York, the 20th day of August." ²

From the evidence of the Registers, it appears that it was a very general custom to remember, among the objects of wills and testaments, the High Altar of the Cathedral Church, and to bequeath thereunto some sum of money; but now that the present expenses and prospective wants to establish a new and splendid Altar became more and more apparent, henceforth we find munificent aids bequeathed for the support and adornment of that essential object. Thus, "William Stalwyn (or Stalmyn), Vicar of the parish Church of Gygillwyk (or Gygeleswyk), by will, dated 8th of October 1412, bequeathed for the ordering and fabric of the *High Altar* of St. Peter of York, for his soul, and for the soul of Master John de Waltham, and for the souls of all his benefactors, living and dead, twenty pounds." ³

The Archbishop having formed a design for founding a Chantry in the Cathedral Church, at the east end of the south aisle or ambulatory of the Choir (see b, Plate I.), where it is supposed the Altar of the Holy Innocents ⁴ and the Chantry of St. Ninian, either formerly or at that time stood; ⁵ and having obtained permission of the Dean and Chapter, and license from the King, to carry the same intention into effect,

¹ Regist. X b. fol. 46.

² No date is affixed to this letter, but it may be safely referred to about the period where placed, as Halom, or Hallam, was Bishop of Sarum from June 1408 to September 1417. The letter is extracted from Regist. T b. fol. 127.

³ Regist. B y. fol. 163 b.

⁴ See page 34.

⁵ After the close of the fourteenth century it was common, according to the Registers of the Church, to have an altar, bearing different titles, agreeable to the name of the favourite Saint mentioned in the ordination of the Chantries celebrated by the various special Chaplains at that Altar.

he sent a written notice, dated at Cawood, the 24th of December 1413, to the Dean and Chapter, in order that the same might be regularly confirmed ; which act proceeds thus in record :—

“ Confirmation of the ordinance of two Chaplains founded for the soul of the Reverend Father in Christ, the Lord Henry Bowet.

“ Unto all children of Holy Mother Church who shall see these presents, the Chapter of the Cathedral Church of St. Peter of York (the Dean thereof being in foreign parts) wish everlasting health in the Lord, and that undoubting faith be given to these presents. Know ye, that we have held in our hands, seen, and inspected, a letter of the Reverend Father in Christ, the Lord Henry, by the grace of God, Archbishop of York, Primate of England, and Legate of the Apostolic Sec, whereof the contents are in every respect as followeth :—

“ In the name of God, Amen. We, Henry Bowet, by divine permission, Archbishop of York, Primate of England, and Legate of the Apostolic See, considering by assiduous meditation that amongst other works of charity there is none which shineth forth more effectually to the praise of our Saviour than the founding of chantries in his Church, and establishing therein worthy ministers, who, being provided with necessary sustenance, are thereby enabled (setting aside the pursuits of this transitory world) to attend with greater quickness to the things which belong to God, and to render him acceptable service ; and, in remembrance of our Lord’s passion, and for the remedy of human imperfections, to celebrate and consecrate the most adorable sacrament of the body and blood of our Lord, in the solemn office of the Mass :—Therefore we do, for the praise of the Most High (God) ; for the glory and honour of the most glorious Virgin Mary, Mother of God, and of all the saints ; for the adornment of our spouse, the most holy Metropolitan Church of York ; and for the augmentation of divine worship, and of ministers to serve therein for ever ; with the license of our most serene Prince and Lord in Christ, the Lord Henry, by the grace of God, King of England and France, Fifth after the Conquest ;¹ and with the consent and assent of our beloved sons in Christ, the Dean and Chapter of our said Church, and of all other persons interested in this matter, **ERECT, CREATE, ORDAIN and FOUND** a perpetual Chantry, or two perpetual Chaplaincies of two Chaplains, to celebrate (Mass) for ever in our Church aforesaid, at the Altar of All Saints, for our healthful estate whilst we live, and for our souls after we shall have departed this life ; and for the soul of the Lord Henry, of illustrious and happy memory, late King of England, Fourth after the Conquest ; and for the estate of the Venerable Father, the Lord Henry, by the grace of God, Bishop of Winton, and of our beloved son, Richard Pyttes, our Archdeacon of Cleveland, whilst they live, and for their souls after they shall have departed this life ; and also for the souls of our father and mother, and of all our benefactors, and of all the faithful departed,” &c. &c. “ Confirmed by the Chapter the 23rd day of May 1415.”²

On the 4th of May 1414, Master John de Newton, Treasurer of the Church of St. Peter of York, by will bequeathed his body to be buried near his predecessors, adding the following munificent donation for the splendour of the High Altar :—“ I give and bequeath to God, and to the Chapter of the Metropolitan Church of York, three silver basins with gilt rims, “ *rotis*,” at the bottom, for the use and support of three wax candles before the High Altar thereof. Likewise I bequeath to the same Chapter twelve silver chargers and twelve silver dishes, to be applied solely to the fabric and ornament of the High Altar in the said Church.”³

The Archbishop having founded and endowed his Chantry of All Saints,⁴ in the south aisle of the Choir, and caused to be prepared a tomb for himself, between the piers on the left hand of the said Chantry, his beloved Archdeacon of Cleveland, Richard del Pyttes, made his will the 6th day of July 1415, wherein he proceeds thus :—“ I give and bequeath my very faulty and vile body to be buried in

¹ Secunda pat. 1 Hen. V. m. 19. Cal. Rot. Pat.

² Regist. T c. fol. 178.

³ Regist. B y. fol. 168 b.

⁴ See Plate I. (b.)

the Cathedral Church of York, near the tomb of my reverend Father and Lord in Christ, the Lord Henry, Archbishop of York, *newly built . . .*"¹ "Dated the 24th of the same month."²

No fabric roll has been seen by the Author for the years between 1401 and 1415, which is much to be regretted, as by such rolls much more clear evidence might have been given of the completion of the covering of the eastern portion, and of the commencement and progress of the western part of the new Choir. The fabric roll for 1415 is, however, perfect, and is made up to the 22nd day of December, by Master Richard Blackburn, master of the fabric. The fund for the year was £615. 6s. 1d.; liabilities and expenses, £529. 6s. 5d., there remaining in hand, £85. 19s. 8d.

The eastern portion of the new Choir being finished, except its side vaults or ceilings, and perhaps some of its windows, there is every probability of being correct in conceiving that the present Crypt was formed, and at this period completed,³ not so much for the reception of its intended altars as for the purpose of raising that part of the Choir in which the High Altar and its necessary appendages were to be placed; the western wall being carried up to the roof of the Choir, so as to form a temporary western enclosure, while the building of the western portion of the Choir was going forward. To protect the Reredos from dust, the following items seem to have been required: "Expended for 66 yards of linen cloth, called 'Westwall,' bought of Thomas del More for the 'Reredorce' of the High Altar, at 4d. per yard, 22s. 4d.; and for rings, thread, and the working of the same cloth, 2s. 2d."

The upper surface of the Crypt was about six feet from the floor of the new fabric, and, to approach it, two series of stone steps were formed against the eastern face of the eastern wall of it; one series being placed northward, the other southward,⁴ thus leaving a large space on the centre of the wall, which was pierced with two quatrefoiled apertures, to admit light into the Crypt.

Light was also admitted into the Crypt by the open ends of the vaults, which have iron trellisses placed therein to prevent accidents or improper intrusion. These trellisses and beautiful open worked doors were wholly or partly made this year, as is implied in the following items: "Expended in payment to Hugo Mannyng, smith, in part payment for the iron-works of the Crypts (Cruddez),⁵ 20s. 0d."

This year the floor of the Crypt appears to have been completed. It is divided into three parts, thus: the part adjoining the east wall where the altars stood, except their sites, is paved with oblong right-angled stones; the next, or adjoining part, is paved with tiles, seven inches square, glazed alternately yellow and purple; and the third part is paved with tiles, eleven inches square, also covered alternately with yellow and purple glaze. These tiles are termed "Flaundre," and are thus accounted for in this year's fabric roll: "Expended, In 500 large 'Flaundre' tiles, bought for the Crypts (Cruddez), of William Newland, price, each hundred, 6s. 8d., sum, 33s. 4d.; and in 500 smaller tiles

¹ It is by no means certain that the splendid arch or superstructure of the tomb was erected by the Archbishop's desire; it is more probable that it was erected by some one or more, not only after his death, but after the completion of the vault of the aisle.

² Regist. B y. fol. 173.

³ It seems that the Crypt of the old Choir had remained disused from the year 1364, except as a receptacle of stores for the fabric; but now that a Crypt might be again attached to the Choir with peculiar advantage, a new one was formed, but not in accordance with the architecture of the new structure, for the capitals and the ribs (excepting the springers) used in the vault are portions of the ancient Crypt, which have thus been more suitably and more beneficially employed than they could have been in any other part of the fabric.

⁴ This circumstance was ascertained at the removal of the injured stone screen after the fire of 1829.

⁵ Cruddez, Cruddes, Crowds, or Croudes. See note 5, page 198.

bought of the same, price, each hundred, 20*d.*, sum, 8*s.* 4*d.*; and for carrying of the said tiles to the Minster, 8*d.*" These items for the completion of the Crypt, tend materially to support the inference, that some of the altars essentially belonging to the Crypt would be shortly restored to it.

The new eastern portion of the Choir would be furnished with High Altar, Stalls, and other requisites, from the old Choir, as far as practicable, but it seems to have been impossible to transfer or use the old rood-screen; and therefore, as it was considered indispensably necessary that a rood should be raised, either over an entrance to this new Choir or across it, one was formed, for the expense of the principal beam of which, the following memorandum is in the fabric roll: "Expendid for one large beam bought of Peter Wryght, for the rood in the new Choir, 15*s.* 6*d.*

It is also very probable that the whole of the windows were not as yet glazed; and therefore the following item for bars might be for the advancement of that work: "Expendid for working 300 pounds of iron in 'barrez' for the windows, 12*s.* 0*d.*"

The transferring the services of the Choir to the new eastern portion would reanimate the zeal of all persons desirous to complete the fabric of the perfect Choir, and the veneration in which the memory and tomb of the late Archbishop, Richard le Scrope, were held, proved also highly beneficial to the funds, for offerings continued to be liberally made at the tomb for the advancement of the said fabric; thus, among the receipts of the year, are the following donations: "Received by oblations at the tomb of Master Richard le Scrope, late Archbishop of York, for the payment of eight masons (working for the fabric), for one year, £62. 8*s.* 0*d.* Received at the same oblations for 100 fother of stones bought of the fabric (keeper), for the same masons, for the year, £11. 0*s.* 0*d.*"¹

Among the receipts is also the following donation by the executors of Master Walter Skyrllaw, late Bishop of Durham, and this donation has probably given rise to the traditional opinion, that Walter Skyrllaw built the large or Lanthorne Tower: "Received for (the benefit of) the soul of Master Walter, late Bishop of Durham, for the payment of six masons (working on the fabric), for one year, £52. 0*s.* 0*d.*"

As soon as the services of the Choir were performed in the new eastern portion of the Church, the demolition of the old western part of the Choir would commence, and the stones thereof be transferred to the foundations of the outer walls and piers of the intended new portion. Such appears to have been actually the case, and as the magnitude of the new building placed the foundations at a considerable distance from the walls of the old Choir, so it is very probable that the raising of the outer walls of the new structure took the lead of the raising of the piers of the clerestory, and retained it to a considerable extent, even to the cornice; for on inspection of the interior of the Choir above the vaults of the side aisles, the south wall presents an untoothed joining with the cross wall of the little transept of the Choir, and the wall on the north side presents its intended connecting tusks unemployed in the joining of the cross wall of the north arm of the little transept.

Such a method of proceeding would not only be perfectly consistent with the regular progress of the building, but also more expeditious, as the builders had not to wait for a regular clearance and a corresponding advancement of the piers of the clerestory; and the whole work would proceed more rapidly by the aid of the old materials than it would have done if it had been necessary to obtain stone new from the quarries. Being further aided by the liberal donations and oblations just now mentioned,

¹ The oblations at the tomb of St. William amounted this year only to the sum of 14*s.* 2½*d.*

Archbishop Scrope and Bishop Skyrlaw would be considered valuable benefactors, and justly entitled to have their arms prominently placed in the walls of the Choir.¹

Mr. William Colchester was master mason, and, with the fourteen masons furnished by the preceding donations, had thirty-five to superintend, of which number four were remunerated, probably as being the setters of stone. John Askam was master carpenter, with three men ; John Plumer, the plumber, and John Burgh, the glazier.

At the visitation of the Dean and Chapter, held in the Chapter-house of the Cathedral Church, on the 2nd day of April 1417, nine items were presented for due deliberation, the fifth of which was "for the acceleration of the fabric of the Church of York, and the removing of impediments by procurators," &c.²

At this period, an atrocious act of violence was committed in the Choir of the Cathedral Church by Sir Richard le Scrope, Knight, Lord of Bolton, and certain of his colleagues, upon the person of Richard Hemmyngburgh, living in the family³ of one of the Canons Residentiary ; and although the transaction has no immediate connection with the history of the fabric of the Church, excepting as it affords evidence of the existence and use of a Choir at this time, viz., in the year 1418, yet as the relation of the proceedings in consequence of this crime, preserved in the registers of the Church, exhibits several curious particulars respecting the ecclesiastical laws and customs of the period, it has been thought that the insertion of it in this place would not be uninteresting. It is contained in the following documents :—

"Be it remembered, that on the (Tuesday the) 7th day of February, Anno Domini 1418, the Reverend persons, Sir Thomas Haxey, Treasurer of the Cathedral Church of York, Master William Cawod, and Master William Pelleston, Canons Residentiary of the said Church, meeting together in the building called the Treasury, about the hour of vespers of the same day, there being also present those venerable persons, Sir Robert Wolveden and Thomas Parker, their fellow Canons and co-brethren, and being in their greater canonical residence,—there being present also at the same place these venerable and discreet persons, Masters Richard Arnall, auditor of the causes of the said venerable Chapter, Richard Ragenhill and John Southwell, counsellors of the said Chapter,—considering and communing together of and concerning the rule and government of the rights and liberties of the Church of York aforesaid,—and, amongst other matters, especially of and concerning the manner of execution being made against Sir Richard le Scrope, Knight, Lord of Bolton, and John Hoton, a layman, who, on the same Tuesday, about the ninth tolling before None of the same day, together with the accomplices, servants, aiders and abettors of the said Sir Richard, did enter the Church of York, armed, during the celebration of divine service in the Choir of the Church of York aforesaid,—and did treacherously, atrociously, and with violence, attack one Richard Hemmyngburgh, a serving man, and one of the family of the Reverend Master William Cawod, Canon Residentiary of the Church of York aforesaid,—did savagely wound him, and him so wounded did leave half-dead,—disturbing the peace of the King and Kingdom of England, and contemptuously violating the rights, liberties, and privileges of the Universal Church, and especially of the said Mother Church of York, to the most grievous peril of their own souls :—and the said Lord Canons having afterwards received sufficient information, by honourable and trustworthy witnesses, personally present at the perpetration of the violence aforesaid, of and concerning the notoriousness of the fact,—did at length unanimously and with full agreement decree, that the said Sir Richard and John Hoton, by name, and especially with their confederates and others, their accomplices and followers, partakers in the said crime (whose names and persons were for the time unknown), in general, had incurred the sentence of the greater excommunication pronounced and

¹ The arms of these eminent prelates are placed in the spandrels of the connecting arch of the south arm of the little transept of the Choir. The arms of Skyrlaw are also placed in a spandril of the Lauthorne or large Tower.

² Bowet's Regist., *par. prim.* fol. 56 b.

³ Domicellus.

promulgated both by the Canon (Law) and by the Synodal constitutions of the said Church, and the privileges thereunto granted by the Holy Fathers (Popes), and that on the morrow, namely, Wednesday, at the baptismal font of the said Church, and in like manner afterwards on each day, (until the said Sir Richard and John Hoton, and their followers, humbly returning to the bosom of our holy Mother the Church, shall deserve to obtain the benefit of absolution in form of law,) they shall be published for excommunicated persons, and be publicly denounced by the Choir, with ringing of bells, lighting of candles, and thereafter solemnly extinguishing the same, as is customary.

“And they decreed that a letter concerning the premises should be addressed to Sir Richard Mason, a parson in the Choir of the said Cathedral Church, to denounce the aforesaid persons as being excommunicated. And they further decreed and ordained, that, in consideration of the honour of the said Cathedral Church, divine service should cease to be celebrated in the Choir of the Church of York, for a certain time, (which lasted until the time of the humiliation and submission of the said Sir Richard, John Hoton, and their abettors,) out of abhorrence of such an abominable deed, and to strike the greater terror both into themselves and others, from perpetrating the like in time to come;—and, accordingly, from that day until the time of the humiliation and submission of the said violators, described below, the whole Choir repaired, for the celebration of divine service, to the Chapel of the Blessed Virgin Mary and Holy Angels, situate adjoining and near to the Church; which service was said and celebrated both in psalmody and in chaunt, for the time aforesaid, in the said Chapel, yet celebrated, as it were, in a low voice, without the melody of organ or free chaunting whatsoever;—the parsons and vicars of the Cathedral Church of York, and other Chaplains, (meanwhile,) from the impulse of their own consciences, refraining or desisting from the celebration of their Masses in the said Cathedral Church, from the said Tuesday until the time of the humiliation and submission of these wicked men.

“And, on each day, the whole Choir went down into the Nave of the Church to denounce, as excommunicated persons, the violators aforesaid;—excepting that on the Friday then next following the said Tuesday, out of respect to the Reverend Father in Christ and Lord, the Lord Henry, by divine permission Archbishop of York, who, on the said Friday, came in person to the Cathedral Church, the Clergy and people of the city aforesaid being gathered together, to make a solemn procession round the Choir of the Church of York aforesaid, with solemn litanies, and the presbyters singing ‘*Te Deum laudamus*,’ for rendering devout praise to God, who had lately done great wonders in Normandy for our Lord the King, in the taking of the city of Rouen,—as, on the part of the said venerable Father, the Lord Archbishop, was declared to the Clergy and people present, and out of respect for our excellent Prince and Lord, the King, and at the earnest entreaty of the aforesaid Reverend Father, the aforesaid venerable Chapter caused the denunciation to be totally suspended, lest that Friday of joy and exultation should be turned into a day of mourning and sorrow.

“And on the Sunday next following, the procession proceeded through the passage leading to the palace of the Lord Archbishop, as far as the door of the Archbishop’s hall, and so proceeding by the steps of the said hall into the garden of the palace, returning to the Church by the western door thereof, which was opened for the aforesaid procession, (and thus) proceeding into the Nave of the Church, to make the aforesaid execution (i.e. denunciation), which execution being finished, the Choir returned into the Chapel aforesaid, there to recite the hours and celebrate Mass as aforesaid. And be it remembered, that from the day of the violation perpetrated in the said Cathedral Church as aforesaid, all the doors of the Church were strongly bolted, except one valve of the south door, which was kept open,—(except on the Friday, on which day all the doors were thrown open, out of respect to the Archbishop as aforesaid,)—until the day of the submission of the aforesaid violators. Now the tenor of the said letter of excommunication, directed to Sir Richard Mason, as aforesaid, was in all respects as followeth, and is in this wise:—

“‘The Chapter of the Cathedral Church of York—the Dean thereof being in foreign parts—to that discreet person Sir Richard Mason, a parson in the Choir of our Cathedral Church aforesaid, greeting in the author of our Salvation. Albeit all and sundry persons, who knowingly and maliciously shall infringe or in any wise violate the rights or liberties of the Church, and most especially of our Cathedral Church of York, are *ipso facto* involved, to their

own condemnation, in the sentence of the greater excommunication, providently pronounced and promulgated, both by the authority of the most holy Apostolic See, and by many (of the) Holy Fathers, and by that of the Synodal constitutions of the Church of York, and the privileges granted to us, against those who presume to commit the like rashness; nevertheless, certain persons, namely, Richard le Scrope, Knight, of Bolton, John Hoton, and others their accomplices, of whose names and persons we are altogether ignorant,—sons of iniquity, being led by a devilish spirit, setting aside the fear of God, and casting behind them all reverence of our Holy Mother the Church, and despising the delights of peace, coming with a detestable intent, the seventh day of the present month of February, into our Cathedral Church of York, and there finding one Richard Hemmyngburgh, did, with drawn swords, in a hostile manner, savagely and treacherously, during the time of the celebration of Divine Service in the Church aforesaid, as the circumstances showed, assault him, and, with mortal wounds and most heavy blows, cast him to the ground, in the arms of his mother, there leaving him, as it were, half dead; to the insult and manifest contempt of God and of our Holy Mother the Church, in violation of ecclesiastical liberties and immunities, and to the pernicious example of others, the faithful of Christ, *ipso facto* incurring, to their own condemnation, the sentence of the greater excommunication, providently pronounced and promulgated against all and sundry such presumptuous offenders, both by the canon law and by the privileges granted to us by the Holy Fathers. We, therefore, considering what pernicious example, also how great an injury and violation of the immunities and liberties of the Church, and what schisms and scandals among the clergy and people, might ensue and spring up, unless the same should be promptly encountered by due sharpness of correction, being also desirous that the confusion of such enemies of Christ and the Church should be so much the greater as their crime was the more openly perpetrated,—We, therefore, in virtue of holy obedience, strongly enjoin and charge you, that you do, in our Cathedral Church of York, on every day when you shall be thereto required, with ringing of bells, lighting of candles, and extinguishing the same, and throwing them on the ground in (sign of) rebuke, and lifting up of the Cross, publicly and solemnly denounce, and cause to be publicly and solemnly denounced, that all and sundry such villanous persons, the perpetrators of so great crimes, and their authors and abettors, and they who in the premises have given them aid, counsel, or consent, publicly or secretly, in the transaction aforesaid, have been smitten with the sword of anathema, and excommunicated, &c. Forbidding all and singular the faithful of Christ to presume to hold any communication with the said persons so excommunicated, unless in cases permitted by law: and that you cease not from this denunciation, unless they, so offending, being led by true repentance, do return to the production of a better life, and to the bosom of our Holy Mother the Church, and shall deserve to obtain, in form of law, the benefits of absolution, or unless you be commanded otherwise by us.—Given at York, the 8th day of February, A.D. 1418.’

“And afterwards, on Wednesday the 15th of February then next ensuing, these Reverend persons, Master Brian Fayrefax, Precentor, Sir Thomas Haxey, Treasurer of the Cathedral Church aforesaid, Masters William Cawod and William Pelleson, Canons Residentiary of the said Church, and Sirs Robert Wolveden and Thomas Parker, having met together at the hour of Chapter, and publicly holding a Chapter, Master William Cawod, in his own name and in the name of the said Chapter, did read a certain protest, drawn up in writing, the true tenor whereof followeth in these words:—

“‘In the name of God, Amen. We, William Cawod and William Pelleson, Canons Residentiary of the Cathedral Church of York, holding a Chapter thereof, do protest and say, in these writings, that if it shall come to pass that on this Wednesday a commission shall be granted by us the Chapter, for the sake of peace and for the increase of friendship betwixt the Venerable Father our Lord the Archbishop of York and the Chapter aforesaid, to the Venerable Father the Lord Thomas, Abbot of the Monastery of St. Mary, to absolve Sir Richard le Scrope, Lord of Bolton, and others, that it is not our intention to prejudice the right of the Treasurer of the said Church, nor the statute which beginneth—The Treasurer ought also to keep the Church, and to take cognizance of all excesses perpetrated in the Church, and to correct them, unless the delinquents be of or belong to the Choir, in which case the matter belongs to the Dean and Chapter.’

“After the reading of which protest, as aforesaid, the Venerable Chapter committed its authority to that religious man, Brother Thomas de Spofford, Abbot of the Monastery of St. Mary of York, for the absolving, in form of law,

Sir Richard le Scrope and John Hoton, together with their accomplices, and for the enjoining upon them a whole-some penance for their offences, of the which commission the tenor followeth in these words :—

“The Chapter of the Cathedral Church of York—the Dean thereof being in foreign parts—to the religious man, the Lord Thomas, by the grace of God, Abbot of the Monastery of St. Mary, York, everlasting health in the Lord.—We do, by these presents, until we shall think fit to recall the same unto ourselves, commit unto you, in whose purity of conscience, zeal, and industry, we entertain in the Lord full confidence,—our authority to absolve, in form of law, in our place and by our authority, the Honourable Sir Richard le Scrope, Knight, Lord of Bolton, and John Hoton, layman, and others the accomplices, servants, aiders and abettors of the said Sir Richard, who, on the Tuesday next after the Feast of the Purification of the Blessed Virgin Mary last past, did, with arms, enter the Church of York, and treacherously, atrociously, and with violence, assault one Richard Hemmyngburgh, a serving man, and one of the family of the Reverend Master William Cawod, Canon Residentiary of the Church aforesaid, did savagely wound him, and him so wounded did leave half dead,—disturbing the peace of the King and Kingdom of England, and contemptuously violating the rights, liberties and privileges of the Universal Church, and especially of the said Church of York, to the most grievous peril of their own souls, and to the pernicious example of others, the faithful of Christ, incurring, providently to their own condemnation, the penalties of the greater excommunication, in such a ease pronounced and promulgated,—enjoining then a salutary penance, according to the measure of their offence. In witness whereof our seal is present and appended. Dated in our Chapter-house of York, the 15th day of February, A.D. 1418.’

“And afterwards, on the said Wednesday, in presence of the said venerable persons, holding a Chapter, there being also present the Reverend Father in Christ and Lord, Lord Henry, by divine permission, Archbishop of York, and the religious man, the Lord Abbot of the Monastery of St. Mary aforesaid, and there being present, at the same place, the whole Choir, and many other persons in great number ;—personally appeared (before them) the aforesaid Sir Richard le Scrope, Knight, John Hoton, John Clyston, William Thuresby, William Mallom, and Peter Pakoke, laymen, the servants, and aiders of the said Sir Richard in the perpetration of the aforesaid crime ; who all and singular did submit themselves to God, to the Church, and to the Chapter aforesaid.

“And afterwards, at the command of the said Lord Abbot, (the Commissary, as aforesaid, of the said Chapter,) the aforesaid Sir Richard le Scrope, in the first place, and afterwards John Hoton, and the others above-named, did swear upon the Holy Gospels, all and each of them laying their hands upon the same,—that they would abide by the commands of the Church, and that they would humbly receive and fulfil the penance to be imposed upon them and each of them by the said Lord Abbot, by the authority of the said Chapter ; also, that they would keep the peace towards the Canons of the Church of York, their friends, counsellors, tenants and servants, and the executor of the mandate of the Chapter, and towards all the lieges whomsoever of our Lord the King ;—and that for the time to come they would refrain themselves from the like (doings) in the said Cathedral Church, or in any other Church ; and especially that the said Sir Richard would, under the penalty of 1000 marks, so refrain himself in time to come. Which things having been so done, the said Lord Abbot, in the place and name of the said Chapter as aforesaid, did enjoin upon the said Sir Richard le Scrope the penance underwritten : to wit, in the first place, that he shall make sufficient compensation to the injured party, within the next year, according to the judgment of arbiters to be chosen by themselves in this matter in regard of the premises ; also under the penalty of again falling under the sentences of excommunication pronounced as aforesaid. Moreover (item) that he shall, on that same day, enter the western door of the aforesaid Cathedral Church, having laid aside his belt, carrying aloft, and publicly in his hand, his dagger, drawn, the handle thereof being held aloft and uncovered, in the midst, before the said Archbishop, in the procession, until the final ending of the said procession (which was performed on the said Wednesday, for the good estate of the King and Kingdom of England) ; and when the procession shall return into the Choir, he shall come, in the guise aforesaid, (i. e., without his belt, &c. &c.) to the steps before the High Altar, and there, on his bended knees, he shall three times devoutly say the Lord’s Prayer and the angelical salutation, and offer upon the High Altar the dagger aforesaid, and there leave the same : which things having been so done, he shall withdraw himself from the Altar unto a certain fald-stool (or bench), there to await the finishing of the Mass to be celebrated

at the High Altar in the Church aforesaid, on the said day, humbly and devoutly saying his prayers. Also that, within the next year, he shall offer an image of silver-gilt, of the value of ten marks, (made) to the likeness of St. Stephen, for a memorial there for ever to remain, or at least a sum to be fixed at the pleasure of the Chapter aforesaid.

“ And these things having been so done, the said Lord Abbot, in the place and by the authority aforesaid, did, in form of law, absolve the said Sir Richard from the sentences of excommunication which he had incurred by reason of the violation of the rights, privileges, and immunities of the Church aforesaid, providently pronounced and promulgated against all perpetrators of such-like rashness, both by the authority of the Synodal constitutions, as of the privileges granted by the Holy Fathers to the said Church. And immediately after these things were done, the aforesaid religious man, the Lord Abbot above-mentioned, did, by the authority of the venerable Chapter, absolve, in due form of law, the said John Hoton and the others above-named (they having submitted themselves, as aforesaid, to the venerable Chapter, and having taken oath to perform the penance enjoined them for their offences) from the sentences of excommunication which they and each of them had incurred :—having first enjoined upon each of them a wholesome penance in proportion to their offence: to wit, that the said John Hoton, entering by the western door, shall walk before the procession, together with all and singular his associates above-named, who had been the authors and abettors of, and partakers in, the violence committed in the Cathedral Church, their heads being uncovered, and their belts laid aside, each one bearing in his hand the sword, unsheathed, with which he committed the violence in the said Church, the handle thereof being also publicly held aloft; and in this manner they shall walk before the procession, in all respects in the guise of penitents, unto the steps of the High Altar, and there each of them shall kneel, humbly and devoutly saying his prayers, until the offertory of the Mass at the High Altar aforesaid, there leaving their swords; and afterwards each of them shall remain in the same penitential attitude until the final ending of the aforesaid Mass.

“ There being present at the submission, the taking of the oath, the injunction of the penance, and the fulfilment of the same, these venerable persons :—Masters Thomas Ragenhill, John Southwell, advocates of the Court of York, John Stanton, Robert Esyngwald, proctors of the said Court, and myself, Thomas de Alta Ripa, clerk, and many other persons, forming a copious multitude.”¹

On the 18th of April 1418, Master Richard Blackburn, keeper of the altar of St. Andrew, in the Cathedral Church of York, and rector of the parish Church of Donyngton, in the diocese of York, bequeathed by will (if his goods were sufficient), to the fabric of the Cathedral Church of York, forty pounds sterling.²

On the 24th of August 1418, Master Stephen le Scrope, Archdeacon of Richmond, by will bequeathed to the Table of the *High Altar* of the Church of St. Peter of York, about *to be constructed anew (de novo construendum)*, his large jewel, appointed for the body of Christ; and three silver chargers of his best plate; and a crucifix of gold; and an entire vestment of red cloth of gold, with two copes of the same suit. Moreover, he bequeathed to the fabric of the said Church twenty pounds.³

On the 20th of December 1418, Master John Notyngnam, treasurer of the Cathedral Church of St. Peter of York, by will bequeathed to the fabric of the said Cathedral Church of St. Peter, twenty pounds; and for the ornamenting of the *High Altar* of the same, ten pounds.⁴

A fabric roll for the year 1418 has fortunately been discovered. The roll is defective as to the date of the year; but as entries are made therein of the death of Master Robert Appilton, Prebendary of Bylton, and of the death of Master Stephen le Scrope, Prebendary of Knaresburgh (and Archdeacon of

¹ Regist. T y. fol. 53 b.

³ Regist. B y. fol. 185 b.

² Regist. B y. 182 b.

⁴ Regist. B y. fol. 187 b.

Richmond), by the proving of their wills the year is ascertained. The will of the latter was proved on the 7th of September, and the will of the former on the 12th of May, 1418.

This roll is made, also, by Master Richard Blackburn, up to the 2nd day of December. It shows the fund for the year, as £696. 7s. 6½*d.*; expenses and liabilities, £561. 3s. 9½*d.*; and an overplus of £135. 3s. 9*d.* John Askham was master carpenter, Robert Plomer the plumber, John Burgh the glazier, and William Colchester was yet master mason, having thirty-four masons (of whom two were setters), and twelve labourers, to superintend;¹ towards the expense of whom the sum of £150 was received, by oblations at the tomb of the late Archbishop Scrope, as is stated in the following item: "Received by oblations at the tomb of Master Richard le Scrope, late Archbishop of York, for wages for masons, £150."

It is very probable that the removal of the Choir organ, from the western to the eastern portion of the Choir, would render some repairs of it necessary; accordingly, we find at this time the following items: "Expended in making two pair of bellows for the organ, and the repairing and cleansing the same, by John Saymor, 46s. 8*d.* And for making ribs for the bellows for the same organ, by John Couper, 12*d.*; and for playing the organ, by Thomas Grymthorp, for the year, 3s. 4*d.*"

It is also very probable, that about this period, not only the Treasury, but the Revestry, and Archbishop Zouch's Chapel, were completely rebuilt; and that a new Library was also in progress, towards the covering of which the following munificent donation was made by Master Thomas Haxey, the newly-elected treasurer: "Received for alms, of Master Thomas Haxey, for the covering of the new Library with lead, £26. 13s. 4*d.*" The Lord Abbot of Selby was also a benefactor to the new Library, for it is recorded, that there was "Expended in sawing four trees, given to the new Library by the Abbot of Selby, 6s. 8*d.*"

In the timber department, the following items show that donations were also made to assist the general fabric of the Church: "Expended for cutting seven oaks, given to the fabric by the Archbishop, 2s. 8*d.*; and in expenses for four carpenters squaring the said oaks, 6s. 8*d.*; and in payment to John Nanson of Spofford, for cutting and squaring twelve trees, given to the fabric by the Earl of Northumberland, 15s.; and for cutting seven oaks given to the fabric by the Earl of Northumberland, at Topclyf, 16*d.*; and for nine large cloggs, bought of John Askham, 37s. 0*d.*"

The following items imply that poles were wanted for the scaffolding, and wood for moulds, or templets for the mouldings, for the new works of the fabric: "Paid for 14 'Fir-sperrez' bought for the 'skaffaldyng,' by John Neuton, 3s. 2*d.*; and for three 'Rygholtz' bought for 'moldez,' 2s. 0*d.*" There were bought, also, for the windows, "3 'Semes,' and 3 pieces of white glass, of John Glasman, of Ruglay, price by the seme 20s. = £3. 2s. 6*d.*"

Master William Cawood, Canon Residentiary, by will dated February 3rd, 1419, gave and bequeathed a collection of valuable books to be sold, the proceeds of the sale thereof to be wholly applied to the ornamenting of the High Altar of the Cathedral Church of York, namely, the "*Reredose*" thereof,² or screen behind the High Altar.

¹ It is almost impossible to give the number of persons generally termed *labourers*, because most of them were evidently employed for such periods as months, weeks, or days, as the necessity of the works required. The Church always retained a few, but these are generally entered upon the fabric-rolls as the servants and workmen of the fabric; as, "William Bodde, *famulus et operarius* fabrice," whilst those occasionally employed are only entered as "*operarii* fabrice."

² Regist. B y. fol. 195.

Master Thomas Garton, parson of the altar of St. Thomas of Canterbury, Martyr, while he lived, in the Choir of the Cathedral Church of York, by will dated November 13th, 1419, gave and bequeathed for the ornamenting of the *High Altar* of the said Church of York, *to be constructed anew* (“*de novo construendum*”) ten pounds.¹

The expenditure portion of a fabric roll has been discovered, which the Author assigns to the year 1419, from the circumstance of John Saunderson being paid as an apprentice at 2*s.* per week, whilst the said John appears also as an apprentice in the fabric roll of 1421, at 2*s.* 4*d.* per week,—the latter wages evidently implying that he is more advanced in his servitude, the other masons having generally, in both years, 3*s.* per week; further, the balance placed to the account of 1421, shows clearly that the roll does not belong to the year 1420.

By this relic it appears, that the sum total of the expenses and payments for the past year, was £554. 11*s.* 6½*d.*, and that the receipts exceeded the expenditure by £131. 16*s.* 9*d.* William Colchester is yet master mason, John Askham master carpenter, Robert Plomer the plumber, and John Burgh the glazier. Thirty-nine masons are employed, among whom John Crowe and John Bonde appear as setters, receiving as a remuneration above their wages, for the period of setting, the sum of 13*s.* 4*d.* each.

By this document is nearly determined the date of the completion of the interior of the new Library of the Church; thus—“Paid to John Greene, joiner, for joining boards for the Library, and planing and ‘grossyng’ the wainscot, by the year, 17*s.* 8*d.*—and for working 200 of iron into bolts for the new Library, by John Harpham, smith, 8*s.*”

From this record we may also reasonably infer that the west portion of the Choir, and the piers of the large tower, had considerably advanced; and that the works of the piers of the tower required aid to raise on high the stones and mortar; for at this period we find a charge for some repairs of the great wheel or windlass, mentioned among the stores of the Church at p. 199, and then standing in the bell tower, for the purpose of winding up lead and mortar; and also for a new cable: viz.—“And for making ‘Coddis,’² of brass, for the great wheel beyond (or above, *ultra*) the great bell tower, 18*d.*; and for a plate of iron bought for the wheel, standing above (*supra*) the great belfry, 8*d.*; and for working 22 stones of hemp into a Cable, for the great wheel beyond (or above) the great belfry, by John Kelyingwyke, receiving 3*d.* for each stone, 5*s.* 6*d.*; and for the expenses of the workmen helping the said John, in the making of the said Cable, 12*d.*; and for three large ‘garthes’ (girths) bought for the great wheel, with the ‘garthyng’ of the tubs,³ for the year, 6*s.* 5*d.*”

By this document is ascertained the period when the Image of the Blessed Virgin Mary (so well known in subsequent years) was placed before the altar of St. Stephen, at the east end of the north aisle of the Choir; thus—“And for the purchase of an Image of Blessed Mary, with the making of its Tabernacle, and the painting of the same, standing above the ‘parclose’ before the altar of St. Stephen, 23*s.* 4*d.*”⁴

¹ Regist. B y. fol. 191 b.

² Coddis, coddas, commonly now called bushes, to receive the axles of wheels.

³ Tubs in which the mortar, &c., were raised.

⁴ Several persons desired to be buried before this Image, among whom are the following:—“Sir John Gysburgh, Canon Residentiary of the Cathedral Church of York, by will dated 21st of April 1479, gave his body to be buried as earth to the earth, in the north aisle of the Cathedral Church of York, *before the Image of the Blessed Virgin Mary there*. He also wills, that if it in

From the same record it is inferred that provision was also making for lofty works ; thus—" And for eight fir-spars (Fyresperrez) bought for ladders, 2s. 0d., and for eleven 'righoltez' bought of Thomas Gar, price by the piece 8d., amount 7s. 4d.; and for sawing righoltez and wainscots this year, 116s. 4d.; and for 900 wainscots bought this year, price 130s. 0d.; and for 2,000 'assers' bought of Thomas Palysar, of Sandhoton, 15s. 0d.; paid to Roger Blase, for the carriage of eight 'batons' of oak, given to the fabric by the Earl of Northumberland, from Spofford Wood to the Palace Garth, 22s. 4d.; and for the carriage of three batons of oak, given to the fabric by the Archbishop, from Cawood to York, by vessel, 10s. 0d.; and for sledding the same from (the river) Ouse to the Palace Garth, by John Bell, 16d.; and for the expenses incurred regarding the cutting down, portorage, and carriage of eight large oaks, given to the fabric by the Earl of Northumberland, from Topclyff, by land and water unto York, 56s. 4d.; and for sledding the same from Ouse unto the Palace Garth, 8s. 0d."

It was the general custom of the Chapter to appoint the person who was placed at the top of the list of their masons, to the office of master mason, whenever that office became vacant ; but it seems Mr. William Colchester, the late master mason, had been appointed by the King, and this irregular circumstance, probably aided by others, led to murmurs and discontent among the masons, and ultimately to an attempt to destroy the said William Colchester, which act is made known in the following letter, probably addressed by the Archbishop to some brother Bishop or Lord in office ; and although no date is retained in the record of the letter, yet, as neither Master Richard de Blackburn, the keeper of the fabric, nor Mr. William Colchester, the injured master mason, appear in those offices in the fabric rolls of succeeding years, it is very probably here placed in due order.

" Requisitory letter, with an ordinance at the end.

" Reverend Lord, and deservedly honoured Colleague,—For your kind, grateful and deliberate communication, held with Master Richard de B—(*Blackburn*) our Chamberlain, and for the counsels and helps most prudently afforded to him, we return such thanks as we are able unto your fraternity, sincerely beseeching you that taking a favourable opportunity ye would labour, if and in as far as it shall seem to you to be expedient and proper, that the business above referred to may be brought to an honourable conclusion. Moreover, may your reverence be pleased to know, that certain stonecutters or masons, being moved by a most wicked spirit of envy, wickedly conspiring for the death and ultimate destruction of Master William Colchester, assigned to us and to the fabric of our Church, by our most dread lord the King, by his letters patent, for the government of the said fabric, and specially received under the protection of the same ; treacherously assaulting the said William, did grievously wound him, and did

any manner can be done, the Mass of the Blessed Virgin Mary be celebrated at the altar of St. Stephen, on the day of his burial." —Regist. B y. fol. 350 b.

" Master Robert Este, Bachelor, by will dated 10th April 1493, gave his body to be buried in the north 'ambulatory,' in the Metropolitan Church of the Blessed Peter at York, near the tomb of Sir John Gisburgh, late Canon Residentiary of the said Church of York, *before the image or figure of the most exalted Virgin Mary*, and to be buried under a marble slab." —Regist. B y. fol. 380 b. A s. fol. 356.

" Master John Chapman, of York, Public Notary, by will dated 4th March 1527, gave his body to be buried *before the image of the most Blessed Virgin Mary, before the Chapel of St. Stephen*, in the Metropolitan Church of the Blessed Peter at York, on the north side thereof." —Regist. A y. fol. 158 b.

" Sir John Fewlare, Chaplain at the Altar of St. Stephen in the Church of York, by will dated 7th August 1530, gave his body to be buried in the Cathedral Church of the Blessed Peter, *before the Image of the Blessed Mary, at the altar of St. Stephen*." —Regist. A y. fol. 156.

so injure another person, his assistant, that his life is considered in serious danger. Wherefore we most earnestly entreat that your brotherly reverence, in whom we deservedly repose our entire and singular confidence, would more clearly intimate to our aforesaid lord the King, and to others to whom and when it shall seem expedient, the crime of the aforesaid persons; and if any persons, enemies of the truth and of Holy Church, or incorrectly informed, shall presume to show favour to the aforesaid evildoers or their accomplices, you would be pleased to resist them by deed and word, giving entire faith in this matter to the bearer of these presents. May the mercy of our Redeemer ever rule and direct the increase of your honour. Written, &c.”¹

About 1419 or 1420, it is probable the vaulting of the north aisle of the eastern portion of the Choir was commenced, as the most eastern key-stone of the vault is charged with the armorial bearing of Master Thomas Haxey, who became the treasurer in 1418.

On the 6th day of May 1420, the Chapter of the Cathedral Church of York confirmed an ordination for a Chantry at the Altar of St. Wilfred, Archbishop and Confessor, to be newly erected on the south side of the Choir,² for the benefit of the soul of Master William Cawood, of blessed memory, their brother and fellow Canon and Prebendary of the Prebend of Husthwayte in the said Church. The ordination was confirmed to the Vicars in the Choir, on whom the said Master William Cawood had placed obligations for them to preserve one perpetual Chantry of one priest for ever, to celebrate daily Mass at the Altar aforesaid, to be newly built and established (*de novo erigend. et fundand.*) for the benefit of the Founder's soul, &c.³

Master Thomas Grenewod, Canon Residentiary of the Cathedral Church of York, by will dated the 20th day of April 1421, made the following valuable donation (not, as represented by some who have recently noticed it, to the Altar of St. Mary, in the said Cathedral Church, but) to the High Altar of the Monastery of the Blessed Mary of York :—“ Item, I give to the High Altar of the Monastery of Blessed Mary of York, (*summo altari Monasterii Beate Marie Eborum,*) two large silver platters (*parapsides*) and six dishes, with the arms of the Lord de Ros engraven thereon.”⁴

A.D. 1421. This year produces a perfect fabric roll, which shows that Master Nicholas Keld was now the keeper of the fabric of the Cathedral Church of St. Peter; and his account of all receipts and disbursements to the 28th December stands, in sums total, thus—Receipts, £502. 17s. 0d.; Disbursements, £401. 18s. 7d.; Remainder, £100. 18s. 5d. The account being perfect in both the income and expenditure portions, the Author takes this opportunity of giving an abstract of the various heads of each department; and as they are the general sources detailed in fabric rolls, those in the receipt portion show distinctly that the Cathedral was not erected chiefly, as has been often alleged, by the aid received from ransoms from penances enjoined; for the only head under which such ransoms could be included, is that derived from the several Penitentiaries; and this forms but an inconsiderable portion of the whole sum, as will appear from the following abstract.

¹ Regist. Alex. Nevill. pars ii. fol. 10 b.

² Supposed to have been either in the cell k or l: see the plan, Plate I.

³ Regist. T c. fol. 198.

⁴ Regist. B y. fol. 203.

Abstract of the Account.

RECEIPTS.	£.	s.	d.	EXPENDED.	£.	s.	d.
By Arrears of the preceding year	137	13	9	By Tenths of Rents	0	10	0
By Standing Rents at Will	80	3	8½	By Wages to the Masons	137	15	0
By the Rents, Tenths, &c., of Topcliffe	99	11	2	By Wages to the Carpenters	22	19	4
By the various Penitentiaries ¹	64	5	7½	By Wages to the Labourers	28	14	10½
By Oblations during the Feasts ²	51	16	7	By the Keeper of the Fabric	2	19	0
By Deaths of Canons	11	6	8	In the Plumber's Department	6	8	0½
By Free Gifts and Legacies	19	14	0	In the Glazier's Department	0	8	4
By Rent of the Mill, &c., at Brotherton	8	0	0	In Expenses at the Quarries	81	5	2
By Fruits of the Church of Misterton	26	13	4	In the Lime Department	4	16	0
By Sale of Articles in Store	1	5	0	In the Sand Department	1	0	0
By Debts due to the Fabric	2	0	0	In the Iron Department	3	6	3
NB. Error in excess of Audit	0	7	2	In the Nail Department	1	15	0
				In the Timber Department	16	18	1
				In the Sawing Department	0	17	2
				By Repairs at the Mill, Dam, &c., at			
				Brotherton	15	2	8
				By Repairs on Tenements, &c.	9	3	8½
				By Repairs at Topcliffe	0	15	4
				By Repairs at Misterton	1	12	8
				By Repairs at Bubwith	2	13	4
				By Potations to the Masons, &c.	1	0	0
				By Wages to Officers at Misterton	10	10	0
				By Rents and Repairs	7	12	3½
				By Obits and Chantryes	39	3	2
				By Various Expenses	4	13	2
Total of Receipts and Arrears	£502	17	0	Total expended	£401	18	7

	£.	s.	d.
¹ Master Edmund, the Penitentiary in the Church of the Blessed Peter of York, this year	5	3	2
Master John Brignolls, Penitentiary in the same, this year	8	0	3
Master John Langton, Penitentiary in the same, this year	12	13	4
From the Archdeaconry of York, this year	9	17	6½
From the Archdeaconry of Richmond, this year	8	0	6
From the Archdeaconry of the East-Riding, this year	3	3	11
From the Archdeaconry of Cleveland, this year	5	16	2½
From the Archdeaconry of Nottingham, this year	4	4	5
Collected in the Churches in the City of York	5	2	6½
From the Jurisdiction of the Chapter out of York	1	16	1
From Master John Clerk, Deputy Penitentiary	0	7	8
	£64	5	7½

² For this note, see next page.

From the items of expenditure it is found that John Long has become the master mason, John Askam the carpenter, Robert Plomer the plumber, and John Chamber the glazier, and that the 39 masons employed in 1419 were now reduced to 21, at sixpence a-day, among whom William Waddeswyk, John Crowe, Richard Qhwitęsyde and John Bonde, are recorded and remunerated probably as setters, and John Saunderson appears as an apprentice at 2s. 4d. each week.

It seems by items in this roll, that the setters had completed the alteration on the piers, arches and spandrils of the large or bell tower up to or near to the string course above the arches ; for now was erected a floor or scaffold in the tower immediately above the string course, supported by seven large beams, the stations of which are visible in the walls of the present tower immediately above the said string course, and the memorandums of the procuring of the beams or joists for the said floor or scaffold seem to be in the following items : “ Expended for *eight joists* and other trees, bought of John Skelton, for the scaffolding, 19s. 8d.” There were also purchased 22 hurdles for the scaffolding upon (or in) the bell tower, for 7s. 4d. Trees also continued to be wanted for the extension of the scaffolds in the Choir, for which the following expenses were incurred : “ In cutting twelve trees given by the Archbishop to the Church of the Blessed Peter of York for scaffolding, 18d., and for the expenses of the keeper of the fabric, and John Askam (the carpenter), for their riding to Cawood, to select the said twelve trees, and piles, and underwood, for the scaffold, with the hire of horses, 4s. 0d.”

This roll also shows that the stone required was procured from the quarries of Thevesdale, Huddleston and Bramham ; thus,—“ For the carriage of 120 ‘tuntyght’ of stone from the quarry (at Thevesdale) unto the water of Tadcaster, by Robert Hardy, by tuntyght 4d., sum 40s. 0d., and for the carriage of the same 120 tuntyght of stone by ship from Tadcaster unto York, by John Blackburn, shipman, at 6d. each tuntyght, £3. 0s. 0d., and for sledding 40 tuntyght of Bramham stone by pieces from the Ouse to the Cemetery, by John Bell and others, by agreement, at 11d. each tuntyght,

² (Note on p. 221.)

	£.	s.	d.
By Oblations in the (Fabric's) Trunk or Chest on Good Friday	7	13	0
During the Octave of Pentecost	7	8	3
On the Feast of Corpus Christi	5	1	10
On the Feast of St. William	0	11	0
On the Feast of SS. Peter and Paul	2	15	3
On the Feast of St. Peter in Chains	0	18	2
On the Feast of the Exaltation of the Holy Cross	0	7	10
In the Trunk, on the Octave of St. Peter's Chains	13	3	6
By Wax offered at the Cross and other places in the Church	1	3	5
On the Feasts of the Nativity of the Lord, the Circumcision, Epiphany, Palm Sunday, Ascension of the Lord, and the Four Feasts of the Blessed Mary	4	12	9
By the Fraternity of St. Christopher, at the Tomb, on the Feasts of St. James, Nativity of St. John the Baptist, and All Saints	0	6	3
By the Fraternity of Weavers in York, on the Feast of the Assumption of Blessed Mary, at the Tomb	0	2	2
Offered in the Exequies of John Bouche of York, by his wife, at the Tomb	0	1	4
In the Trunk, on the Octave of St. Stephen	7	11	10
	<hr/> £51 16 7 <hr/>		

£1. 16s. 8d. ; and for the carriage of 376 'fother' of stone by cart from the quarry of Huddleston unto the water, £15. 13s. 4d. ; and paid Sir John Langton, Knight, and Lord of Huddleston, for 5 rods of quarry, bought of him at the same place, and one rod given to the fabric, £10."

Master Thomas Parker, a Canon Residentiary of the Church of York, and Prebendary of the Prebend of Ampleford, by his will dated 4th of October 1423, after bequeathing his body to be buried near the head of his late Lord, Richard (Scrope) late Archbishop of York, (see p. 186,) bequeathed to the fabric of the *Reredos* of the High Altar of St. Peter of York, twenty marks sterling ; he also bequeathed to the High Altar of the Parish Church of Bolton Percy, one chasuble, with alb, anice, stole and fanon, of black satin embroidered with roots of trees, of silver ; also to Thomas Lanerock, Chaplain, to celebrate for his soul, in the said Church of Bolton Percy, for five years after his death, £23. 6s. 8d.¹ And to the same Master Thomas Parker, the Cathedral Church of York is indebted for one of those splendid windows in the west portion of the north aisle of the Choir ; for in the borders of the central window there placed, are repetitions of the words *Thomas Parker*, arranged with hounds collared, probably a device for the name Parker.

It is very probable that the vault of the south aisle of the eastern portion of the Choir was begun about this period, as the most eastern keystone of the vault is adorned with a shield, charged with the armorial arms of Archbishop Bowet, who died in 1423, for the painting of whose arms the following expense is recorded : "Paid for painting of the arms of the Lord Archbishop, in the south aisle, 4d."²

Archbishop Bowet having made his will at Cawood, on the 9th of September 1421,³ in consequence probably of increasing infirmity, from old age, he lingered until the 20th day of October 1423, whereon he died, having held the See about sixteen years. He was, in accordance with his will, interred in the Cathedral, in the tomb he had caused to be established between the two pillars on the north side of the altar of his Chantry Chapel of All Saints, in the eastern portion of the south aisle of the Choir.⁴ The ceremonies of the burial were attended by twelve Canons and a full complement of the other ministers and officers of the Church, each of whom received a liberal remuneration. An inventory of the Archbishop's goods and chattels is among the registers of the Dean and Chapter's office. It is in an excellent state of preservation, and is a roll of parchment about 16 feet 6 inches in length and 10½ inches in breadth.

From this valuable document it appears that the Archbishop, among his donations, neither forgot the splendour of ceremonies nor the advantage of the fabric, for he bequeathed to the Cathedral Church of York his whole suit of vestments of red cloth of gold, with all the apparel thereunto belonging, (value) £53. Also he bequeathed to the said Church, fourteen entire pieces of black cloth of gold, (value) £58. Also he bequeathed to the fabric of the aforesaid Church, £32. 6s. 8d. He also bequeathed £20 for one thousand Masses to be celebrated, according to the manner of the Trental of St. Gregory, for his soul, for the souls of his parents, and of all the faithful departed, within one month from the day of his death.⁵

¹ Regist. B y. fol. 215 ; also Bowet's Regist. fol. 383.

² Fabric roll, 1423.

³ Regist. B y. fol. 216 b.

⁴ See plan, Plate I. b.

⁵ St. Gregory caused a Mass to be celebrated daily for thirty successive days, for the benefit of the soul of a monk who died truly penitent ; and with accredited success. Hence the example became an object of imitation, and obtained the appellation of St. Gregory's Trental, or the Gregorian Masses, which were celebrated according to the following order : to wit, three masses of

The expenses assigned to the Archbishop's anniversary amount by computation to £23, and the expenses of the funeral, are £119. 15s. 1d., from the items of which the following memorandums are selected: "In the first place, the account of the lords, the executors, for wax-lights and torches to be burnt in the Choir, during the time of the funeral service, £14. Item, the account for twenty-seven yards of black woollen cloth, for the covering of the tomb of my Lord (Archbishop), 27s. Item, the account for four yards of linen cloth for making the cross and putting it on, 12d. Item, the account for twenty-two pounds of Paris candles, 2s. 7½d. Item, the account for a chest (or coffin) of wood to place the body in on the day of his burial, 5s. Item, the account for two labourers for opening the tomb, 6d. Item, the account for the wages of two masons and two labourers for closing the tomb, 10s. 3d. Item, the account for a vessel hired from Cawood to York, with fire-wood (focale) for the funeral of my Lord, 6s. 8d. Item, the account for carts, hired for unlading the said vessel, 6s. 8d. Item, the account for eleven quarters of wood charcoal, 11s. Item, the account for divers spices, bought for the time of the funeral, 46s. 8d. Item, the account for twelve flagons of sweet wine, 15s. Item, the account for the hire of twelve panniers or cases of vessels of pewter, 4s. Item, the account for one pipe of red wine, expended at the same time, 60s. Item, the account for eighteen quarterns of corn for the table in the Lord's house, 108s. Item, for thirty-two quarterns of barley (brasii), £8. 10s. 8d. Item, the account for forty-eight sheep, 64s. Item, the account for four oxen from the pastures, 53s. 4d. Item, the account of sums distributed to the poor on the day of celebrating the principal exequies, £33. 6s. 8d."

Although it does not appear that Archbishop Bowet was a lover of war, yet when the Scots were making advances to invade England in 1417, and had besieged Berwick and Roxbrough, the wardens of the north parts of England having assembled their forces to stop the enemy's progress, the venerable prelate, though old, and so infirm that he could neither walk nor ride, yet would needs go on this expedition, and was therefore carried in a chair; which action so animated the English army, that they fell upon the Scots, and drove them back, with great slaughter, into their own country; and the inventory shows that the Archbishop was not without armour, if it had been required.¹

Whether the £32. 6s. 8d., which Archbishop Bowet bequeathed to the fabric, was expended on the beautiful westernmost window in the north aisle of the Choir, or whether this window was given by his surviving relations, is uncertain. There were Robert Bowet, Archdeacon of Nottingham, from 1419 unto 1430, and Henry Bowet, Archdeacon of Richmond, from 1418 unto 1442, and it may be, that either one or both caused this window to be made and placed in the Church, to obtain suffrages for the soul of their noble relative, Archbishop Bowet. But, whatever may have been its origin, in the borders thereof are frequent repetitions of either the whole or part of the word **Bowet**; and in the lowest compartment of the central light is a representation of Archbishop Bowet on his knees at prayer before an altar, the antependium of which is striped with red and green, diapered, and decorated with a

the Nativity of our Lord, three of the Epiphany of our Lord, three of the Purification of the Blessed Mary, three of the Annunciation of the same, three of the Resurrection of our Lord, three of the Ascension of our Lord, three of the Pentecost, three of the Trinity, three of the Assumption of the Blessed Virgin Mary, and three of the Nativity of the said Blessed Virgin, with the addition of certain special prayers or commendations. See Butler's *Lives of the Saints*, vol. iii. (p. 128, Edinburgh, 1798; p. 196, London, 1815;) also, *Missale ad usum Sarum*, Paris, 1511, fol. 55.

¹ The Archbishop's pectoral, or breastplate, was in two parts, with two hinges (wynghes) with three buckles, and five pendants, with ten bars of silver gilt.

shield charged with three deers' heads cabossed, the arms of Bowet ; and upon the Altar is a figure of the Blessed Virgin, in a robe of white, and crown of gold. From the Archbishop proceeds a scroll, having the words, "*Mater dei miserere.*" Behind him are several shields cast together, all distinctly charged with the arms of the family. At the bottom of the compartment is this imperfect petition, "*Ora Hen⁻ Bowet Arch⁻ Eborum.*"

Master Nicholas Keld's fabric roll for the year 1423 is made up to the 28th of December. The sum total of receipts is £455. 6s. 3½*d.*, of which £37. 12s. 0*d.* was produced by oblations on the various feasts, and £4. 16s. 5*d.* is a donation from the Archbishop by the hands of Master Thomas Parker, Canon. The liabilities and fabric expenses amount to £380. 6s. 9*d.*, leaving a surplus of £59. 19s. 6½*d.* The masters mentioned in the last roll appear to be still employed, and the number of masons is reduced to seventeen, of whom three are remunerated as setters, and William Waddeswyk is the guardian, or second master mason.

By this account it may be perceived that more materials were needed for the scaffolding in the old Bell Tower, for there was "Paid to John (Skelton), for 31 large saplings and trees, bought for the scaffolding in the old Bell Tower, with the carriage, 41s. 8*d.*" There was also "Paid for 80 spars, bought at North Dighton, for the scaffolding, with the carriage, 19s. 2*d.*;" and "Paid Henry Couper of York, for 32 hurdles, bought for the scaffolding, 10s. 8*d.*" Additional materials were also obtained for the general scaffolding ; thus, "Paid to John Skelton, of York, for 6 large saplings, bought for the scaffolding in the close (severy) of the Archbishop, 13s. ; Paid for the carriage of the same from the chapel of St. James to the cemetery of the Church, 12*d.* ; and Paid to the said John, for 3 large saplings at another time, for the same, with the carriage, 8s. 9*d.*"

Master Thomas Haxey, Canon and Treasurer of the Cathedral Church of York, by codicil to his will, bearing date the Feast of St. Michael, 1424, bequeathed to the fabric of the said Church of York one hundred marks ; he also bequeathed for the table of the High Altar (*tabule magn⁻ altaris*) of the said Church twenty-four silver dishes and £20.¹

It is very probable that the vaults of the western portions of the north and south aisles of the Choir were nearly completed, for on one of the key-stones in the vault of the north aisle there is a shield charged with the arms of Master Thomas Haxey, the Treasurer, who died during the year 1424.

Although, during a series of years, the zeal of many pious persons for the erection of a magnificent High Altar had been manifested in munificent donations of money and vessels of silver, the guardians of the Church had not considered the fabric in such a state of forwardness as to induce them to deliberate on the application of these gifts to their intended purpose : but now, at length, we find them assembling and taking into their serious consideration the providing of sufficient additional means for the construction of the principal table of the High Altar, and the completion of the other unfinished parts of the eastern portion of the Choir.

At this day it is perhaps difficult to determine what was meant by the "Principal Table" (*Principalis Tabula*) of the High Altar : it certainly was not the horizontal portion, or what is usually understood at the present day by the table (*Mensa*) of the Altar, but something distinct from that, formed of more costly materials, and of more ingenious workmanship. Sometimes a *table* stood or was placed

¹ Regist. B y. fol. 219. To commemorate these donations and others bestowed by the Rev. Canon and Treasurer upon the Church and Library, see p. 217. His arms, *or*, in fess three round buckles *sable* adorned, were subsequently painted, and placed in the clerestory windows of the south side of the Choir.

as the frontal of the Altar. Thus the High Altar of the Cathedral of Basle had a front *table* about four feet high by six feet in length, of cedar wood, covered with a thin plate of pure gold, which was presented by the emperor Henry II., about the year 1014, to be used on all great festivals.¹

Gaufrid, who became Abbot of St. Alban's in 1119, bestowed a table skilfully constructed of gold and silver, and choice precious stones, of the length and width of the Altar of St. Alban's.² In Winchester Cathedral there existed, before the spoliation of Altars, a front or table, described thus:—"The nether part of the High Altar, being of plate of gold garnished with stones."³ At the Altar in the Chapel of Hazlewood Hall, there is a frontal or tabula of ingenious workmanship, consisting of the emblems of the Passion of Christ, carved in wood and gilt, which is said to have been presented to the late Sir Walter Vavasour by Archbishop Drummond, as a relic from York Minster.

Sometimes a table was placed upon the back portion of the Altar: thus we find in the account of the High Altar of Winchester Cathedral, there was above the Altar "a table of images of silver and gilte, garnished with stones."⁴ Also in the Monastic Church of Fountains there was "one table for the High Altar on principal days, with three images of silver gilt, with beads and plate of silver, and some parts of gold set with stones:"⁵ and in the Royal and Collegiate Chapel at Windsor there always stood upon the High Altar (at the back part of it) "a table with two leaves of silver gilt, fretted with letters on one side, and a crucifix pourtrayed on the other leaf of the same, and in the other leaf are contained divers relics."⁶ For this species of table, Master Stephen le Scrop in 1418, and Master Thomas Haxey in 1424, gave valuable donations.

But the term *tabula* seems to have been extended to an elaborate and ingeniously-constructed retro-tablet containing niches for the splendid images, cases of relics, and other valuable donations, generally displayed on the major feasts. Thus, John Wygemore, whilst Prior of Gloucester Cathedral, was at the expense of adorning the screen or reredos (*tabula*) at the Prior's Altar, with burnished and gilt images; and he ordained that at the service of his anniversary, this (*tabula*) over the Altar, with its images, should be uncovered;⁷ and finding that the *tabula* for the High Altar in the Cathedral of York was to be in a costly manner made, fabricated, and erected, it seems reasonable to infer that the said *tabula* was what was termed in after ages the "goodly reyredewse,"⁸ and which, like Prior Wygemore's, was kept covered except on great and splendid occasions, when it would be exposed with its adjoining splendid feretrum and pixes of relics; and although for such a goodly reredos, Master William Cawood in 1419, and Master Thomas Parker in 1423, gave munificent donations, yet its extent and super excellence would undoubtedly require much larger aid than their donations afforded. The tenor of the convocation runs thus:—

"Convocation of the Brethren for certain weighty affairs concerning the Church.

"Memorandum,—On the 23rd of January A. D. 1426, Master William Gray, Dean, William Pelleson, Robert Wolveden, John Selow, and John Wodham, Canons Residentiary, in Chapter assembled, decreed that a convoca-

¹ A representation of it is given at p. 148 of the 30th volume of the *Archæologia*.

² *Vita S. Albani Abbatis*, p. 63, ed. 1640.

³ MS. Misc. iii. p. 355. Corpus Christi College.

⁴ *Ibid.*

⁵ Dugdale's *Monasticon Anglicanum*, vol. v. p. 290, ed. 1830.

⁶ Dugdale's *Monasticon Anglicanum*, vol. vi. par. iii. p. 1364.

⁷ Britton's History of Gloucester Cathedral, p. 21, 24.

⁸ Visitation of the Cathedral in 1520. Regist. V c. fol. 154 b. The reredos is here considered to be an object independent of the general screen or *parclose* east of the sanctuary.

tion of all their absent brethren, and all beneficed persons in the Cathedral Church of York, should be held on the Monday next after the Sunday on which is sung the office *Misericordia Domini* (second Sunday after Easter) next ensuing, for certain weighty matters and urgent affairs of the Church of York, and regarding the new fabric thereof, and the principal table (*tabulam principalem*) of the High Altar to be anew and in a costly manner made, fabricated, and erected; and for the consideration of other matters which might arise at the time, and require due provision: and to impart and receive sound and wholesome counsel, &c., &c.,—whereupon did issue letters of citation affixed to the stalls of the Choir, as is customary.”¹

After the death of Archbishop Bowet, in 1423, the See remained vacant until this year (1426), when John Kempe, who was consecrated Bishop of Rochester in 1418, was thence translated to Chichester in 1422, and thence in the same year to London, and from that See to the Archbishopric of York, the temporalities of which he had restored to him on the 8th of April.

The Convocation of the Brethren, summoned to be held in the Chapter-house, on Monday next following the second Sunday after Easter, is thus reported:—

“Accordingly, on Monday the 15th of April A.D. 1426, the Dean and Canons Residentiary being assembled in Chapter, and others of their brethren appearing (in pursuance of the citation), and all and singular other persons concerned having been in the usual manner cited and publickly summonsed by the cryer, and having been waited for a due length of time, but not appearing, the Dean and Chapter at length adjourned the business unto the Tuesday following. On the which Tuesday, viz. the 16th of April, the Dean and the other brethren above written, being personally assembled, did in their own names and by the proctors of their brethren aforesaid, declare those who did not obey the citation, after duly waiting for them, to be contumacious with regard to the present proceeding. Then the Dean and Chapter being in Chapter assembled, decreed that the whole matter should be proceeded in, the absence or contumacy of their said brethren, who had been duly cited, &c., notwithstanding: and a careful consultation having subsequently been held among them, of and concerning the remedies to be applied and done respecting the premises, &c., did unanimously grant one whole tenth of all and singular dignities, prebends, &c., valued according to the new valuation, to be paid at the terms underwritten, to wit, at the Feasts of the Purification of the Blessed Virgin Mary next ensuing, and the Nativity of St. John the Baptist thereafter following. And that if in the mean time any grant of a tenth or mediety should become necessary, either to the King or to the Archbishop, then the payment of the tenth hereby granted shall be deferred, until the next term or terms of the year then next ensuing.”²

To obtain punctually the tenth thus decreed, a commission was directed by the Chapter in the absence of the Dean, to “Master Roger Esyngwald, Bachelor of Laws, Master Robert Semer, the Chamberlain, and John Barber,” reciting the above grant of one-tenth of all dignities, prebends, &c., and other ecclesiastical benefices within their jurisdiction, for the fabric of the Church, and the making anew, &c., the “principal table” of the High Altar; and authorising them, by themselves or deputies, to solicit, exact, levy and collect the said tenth at the appointed terms, and to compel and canonically coerce those not paying the same by the penalties of suspension or excommunication. These powers to continue in force until recalled by the Chapter. Dated York, 21st of January A.D. 1427.³

Although Archbishop Kempe had the temporalities restored to him on the 8th of April A.D. 1426, he was not enthroned Archbishop until the 1st of September A.D. 1427. The following full account

¹ Regist. T y. fol. 58 b.

² Regist. T y. fol. 58 b; 59 a.

³ Regist. T y. fol. 61 b.

of the ceremonies observed at his enthronization is preserved in the registers of the Church, as follows :—

“ Enthronization of the Lord John Kempe, Archbishop of York.

“ Be it remembered, that on the 1st day of September A. D. 1427, the most Reverend Father and Lord in Christ, the Lord John, by divine permission Archbishop of York, Primate of England, and Legate of the Apostolic See, being clothed in his proper apparel, was, by the Dean and Chapter and other ministers of the Cathedral Church of York, and by the clergy and people of the city, processionally and honourably received, as is customary, at the Chapel of St. James, situated without the walls of York, betwixt the hours of six and seven of the same day.¹ At the entrance of which Chapel the aforesaid Lord Archbishop was, by the Lords the Dean and the Precentor of the Church of York, sprinkled with holy water and incensed. After which, in the same place, his shoes were taken off, and he proceeded from that place, barefooted,² being preceded (without any chaunting³) by the clergy and religious of the said city, marshalled in procession, clothed, as is customary, with black copes, inasmuch as the season was rainy,⁴ and accompanied (followed?⁵) by the Bishops of London and Durham, and divers other prelates of the diocese of York, and other Lords temporal, unto his own Church,⁶—the canopy appointed for the feretory of St. William being borne over his head by the ministers of the Church. And when he entered the western door of the Cathedral Church aforesaid, he was, by the Lords, the Dean, and the Precentor, sprinkled with holy water, and afterwards incensed, he having devoutly kissed the text of the Gospel; and while the procession stood still in the Nave of the said Church, as is customary, the said Lord Archbishop, at the lower end of the said procession, did kneel at a certain faldstool⁷ honourably placed for him, as was becoming, the Choir meanwhile chaunting the responsory, *Summe Trinitati*, with its versicle *Gloria Patri*:⁸ and these having been chaunted by the Choir, the said Lord Archbishop, still kneeling as aforesaid, and laying his hand upon the most holy Gospels, did, at the hands of the Lord Dean, and in the hearing of the Lord Precentor, and of Masters John Selow and John Wodham, Canons Residentiary of the said Church, and of me, Thomas de Alta-ripa, Clerk, notary public, and others, read and swear the oath written in a certain copy of the Gospel, in the form of words which followeth:—‘ In the name of God, Amen. I, John, by divine permission, and of this holy Church, Archbishop of York, Primate of England, and Legate of the Apostolic See, do swear upon my soul, that the rights, privileges, liberties, immunities, and customs appertaining to the said Mother Church, I will keep, and will defend to the utmost of my power. So help me God, and these God’s holy Gospels. Amen.’ Which things having been so done, the Dean in a loud voice began the psalm *Te Deum laudamus*, which psalm the whole Choir took up and solemnly continued it in its march into the Choir, and there concluded it; the Lord Archbishop meanwhile proceeding to the High Altar of the said Church, and there kneeling at a certain faldstool decently placed for him, the Lord Dean did chaunt over him devout prayers with certain versicles

¹ The Chapel of St. James was situated on the Mount without Micklegate Bar, and they who formed the procession generally stood on either side of the road from the Chapel to the descent of the hill; and the Archbishop was received in the midst.—Statute Book of the Vicars Choral, fol. 46.

² When Archbishop Bothe was received to be installed, he was allowed to keep his shoes on because he was an old man.—Ibid.

³ Ibid.

⁴ When the day was fair, the custom was to be habited in costly silken copes: if the day was rainy, in black copes.—Regist. G h. fol. 25.

⁵ Statute Book of the Vicars Choral, fol. 46.

⁶ Mr. Drake, at fol. 245 in his *Eboracum*, would have it understood that cloth was spread all the way from the Mount to the Cathedral Church, for the Archbishop and attendants to walk upon; for he records that “ the cloth which was spread all the way for that purpose was afterwards given to the poor:” but he gives no authority for such assertions, nor has any been found.

⁷ The faldstool was generally placed between the baptismal font, and the west door of the Church.—Regist G i. fol. 82.

⁸ Resp. *Summe trinitati, simplici deo, una divinitas, equalis gloria, coeterna majestas, patri, prolique, sanctoque flmini, * Qui totum subdit suis orbem legibus. Prestet nobis gratiā deitas beata Patris ac nati pariterque spiritus almi * Qui, &c., Gloria patri et filio et spiritui sancto, * Qui, &c.*—Processionale ad usum ecclesie Sarum, 1545, p. 141.

appointed for that purpose. Which things having been so done, the said Archbishop proceeded to the vestry *prepared for him*, behind the Altar, where, after washing his feet, his shoes were put on, and he was clothed in the sacred vestments, and having put on his mitre and pallium, holding his pastoral staff in his hands, he proceeded to the High Altar,¹ and while kneeling there at the faldstool as before, the Lord Dean did devoutly chaunt a certain prayer with its versicles over the said Lord Archbishop, which having been chaunted, the aforesaid Lord Archbishop stood up, and gave his blessing, as is customary, to the people. And straightway the responsory, *Petre, amas me?* having been begun in the Choir by the Succentor of the Vicars, the Lord Dean, taking the Lord Archbishop by the hand, led him to his Throne, honourably prepared for him beside the High Altar; and there did solemnly chaunt over the Archbishop, as he lay prostrate at a certain faldstool before his Throne, certain prayers with their versicles; which having been chaunted, the aforesaid Lord Dean, leading the said Archbishop to his Throne, spoke in these words: 'In the name of God, Amen. We, Robert, Dean of this Church of York, do you, the most Reverend Father and our Lord in Christ, John, by divine permission Archbishop of York, Primate of England, and Legate of the Apostolic See, into this most holy Primatial and Metropolitan See of this holy Church of York, ENTHRONE, INSTALL, and INDUCT; and do in very deed invest you with all its rights and appurtenances; and you so enthroned, installed, and inducted, we do personally leave in this most holy See; wherein may the same our Lord Jesus Christ keep your going-in from henceforth and for evermore.' And when, in reading, he had come to the words *intronizamus, installamus*, he placed the said Lord Archbishop in his seat aforesaid. And afterwards, over the said Lord Archbishop, sitting in his Throne, a certain tractus, to wit *Benedictus*, having been solemnly chaunted by the Choir, and certain collects and versicles appointed for the like occasion, by the Lord Dean of the Church of York, the Rector of the Choir began, in the Choir, the office of the Mass of the day; and the aforesaid Lord Archbishop, at the same place in his Throne, celebrated the said Mass as far as the Offertory, and when this had been sung by the Choir, he came down from the Throne to the Altar to wash his hands, and there he continued the Mass until the second washing of his hands (*viz.* the post communion). And then going up again unto his Throne, he solemnly completed the communion and post communion, with the '*Ite, missa est,*' chaunted by the Deacon, namely, the Suffragan. Which things having been so done, the aforesaid Lord Archbishop, coming down from his Throne, as he proceeded² to the Vestry to put off his vestments, read, as he walked along, from the Gospel of St. John, '*In principio erat verbum,*' &c.—These things were done in the year of our Lord, and on the day of the month, and at the place aforesaid, there being present at the said enthronization the Right Reverend Fathers and Lords in Christ, William Grey, and Thomas Longley, Bishops of London, and Durham,—likewise the Abbots of St. Mary of York, Fountains, Jorevel, Selby, Rughford,³ Bellaland, Rieval, and several other Abbots and Priors, clad in silken copes and mitred; likewise the most noble the Lord Edward Duke of York, the Lords de Scrope, de Lovell, and Crumwell, Barons, and other Knights, and Clerks, and lay persons of both sexes, in great multitude,—and myself Thomas de Alta-ripa, Clerk."⁴

From this description of the enthronization of the Archbishop, any one unacquainted with the history of the progress of the fabric might conceive that the Choir was now thoroughly completed. Yet such was not the case. For the preceding pages show, what subsequent pages will confirm, that the eastern portion only was furnished for divine service, and that only temporarily, until the western portion should be finished, and the whole Choir permanently arranged.

On the 8th day of March A.D. 1428, the Mayor and Commonalty of the City of York assented,

¹ Sometimes the pallium was carried before the Archbishop by his Chaplain, from the vestry, with divers wax-lights, and the prelates wearing their mitres, unto the Altar, and there he knelt down, and then receiving his sacred pallium he went up to the Altar, and so proceeded to his faldstool.—Regist. G h. fol. 25; also note in the Statute Book of the Vicars Choral, fol. 47.

² Sometimes the Archbishops here repaired to the Altar, leaving there the sacred pallium, and thence proceeded to the Vestry.—Regist. G h. fol. 25.

³ Rufford in Nottinghamshire; where was a Cistercian Abbey founded about the middle of the twelfth century.

⁴ Regist. G i. fol. 1.

agreed, and granted unto the Dean and Chapter of the Cathedral Church of Blessed Peter of York, and to their successors for ever, a certain annual rent of eighteen marks sterling, to be received yearly of them and their successors, to be paid to the said Dean and Chapter, and their successors, or to their duly-authorised attorney, at the High Altar in the Cathedral Church of York, on the Feasts of Pentecost, and of St. Martin in the winter, by equal portions, towards the support of one perpetual Chantry and annual Obit for the benefit of the soul of Master Thomas Haxey, late Treasurer of the said Cathedral Church ;¹ whereupon the said Dean and Chapter did found and establish a perpetual Chantry for the said Master Thomas Haxey, at the Altar of St. Thomas the Martyr.² But in the 27th year of the reign of Henry VIII., the then Mayor and Commonalty complained to Parliament that they had this one Chantry and one yearly Obit, which was amortysed and founded within the Cathedral Church of St. Peter of York by Master John Gylby and Sir Robert Semer, some time Subchanter of the said Cathedral Church, executors of the testament and last will of Master Thomas Haxday (Haxey), some time Treasurer of the aforesaid Cathedral Church ; and the said Mayor and Commonalty prayed to be relieved from the payment of the said annual sum, and to have it for other purposes.³

On the 21st of June 1428, a commission, similar to the one issued in January 1827, was given to Master Robert Semer, Chamberlain, and John Barker, to levy and collect the tax imposed by convocation upon all ecclesiastical benefices within the jurisdiction of the Dean and Chapter, for the making, fabricating, and erecting, in a costly manner, the principal table of the High Altar.⁴

On the 24th day of August 1428, another convocation was held, for considering certain weighty affairs, and for supplying the wants of urgent engagements for the benefit of the Church ;⁵ but no particulars relating to the progress of the fabric of the Church are mentioned, and the same remark is applicable to the convocations held in the years 1429, 1432, 1438, and 1455.

But it may be readily conceived that when the fabric appeared to be nearly completed, the zeal of the faithful might, in some degree, be relaxed ; and the work yet remaining to be done might be left dependent upon the permanent income devoted to the fabric of the Church ; and as it appears from the fabric rolls, that they who directed the work always endeavoured to keep the expenditure nearly as possible equal to the income, it would become imperative from time to time to urge the Clergy within the jurisdiction of the Church to assist, by the product of their respective dignities, the pressing wants of the fabric.

Such, it is possible, was the state of things about the year 1430 ; and whilst the average income was not perhaps much above half the amount of that for the year 1421, the surplus, beyond the current burthens on the fabric fund, would not perhaps amount to more than one-third of the surplus applicable to the fabric in 1421.

To proceed with the transformation or lining of the old Bell Tower, as mentioned p. 222, much further than to the cornice above the pannels over the arches, would be impossible without having the superstructure of the tower almost entirely taken down ; therefore, about this period, preparations were in progress for the erection of a new Bell Tower at the south-west angle of the Nave, into which the bells might be removed from the old tower.

Master Robert Wolveden, Treasurer of the Church of York, and Prebendary of Knaresborough, by

¹ Regist. T c. fol. 229.

² Regist. G f. fol. 41.

³ Pub. Records, vol. iii. fol. 583.

⁴ Regist. G i. fol. 7.

⁵ Regist. T y. fol. 63.

will, dated 4th day of September 1432, gave his body to be buried in the new fabric of the said Church, outside the *portico* before the Altar of the Blessed Virgin, where Mass was celebrated daily, with note. He also bequeathed to the fabric of the Cathedral Church twenty pounds.¹

Whether these twenty pounds were the cause of the beautiful easternmost window in the western portion of the north aisle of the Choir being made, or Wolveden, whilst in his six years of treasurership, caused the same artist to paint him a window to correspond with those containing the names of Parker and Bowet, is uncertain; but in the borders of the window referred to, the words *Robertus Wolveden* are repeatedly displayed. It is, however, very probable that this window is the effect in some manner of his munificence to the fabric, as are also several others in the Church where his name and arms, or his arms alone, viz. *Az*, a chevron engrailed between three wolves' heads erased, *or*, are inserted.²

About this period was also very probably fixed in the Church the glass of the noble window north of the transept of the Choir. This window is of five bays or lights, and the compartments contain representations of the chief events in the life of St. William, Archbishop of York, and also of several miraculous cures and occurrences ascribed to his influence. The compartments of the lowest row from the bottom of the window are very much composed of scraps of various pieces of glass, but the second row is pretty perfect, and four of the compartments contain representations of some of the members of the family of Lord Roos, or Ros, of Hemlake; probably Lord William Roos, his lady, five sons, and one daughter or daughter-in-law. Thus in the eastern compartment is represented Lord Roos and his lady; in the next, two sons, one having the distinctive mark of the Crescent, the other the Amulet; in the centre compartment is the eldest son, John, bearing the Label of three points, and probably Margery, his lady; in the next west light are other two sons, one bearing the Mullett, and the other the Trefoil. The male figures are all in the armour of the period, and their mantles are *gules* charged with water bougets *argent*. The whole of the figures are in the attitude of prayer. From these circumstances it is very probable that the window, or the greater part thereof, is a munificent donation of some member of the Roos family, probably Sir Robert Roos, the fourth son, "who died the 27th of Henry VI., seised of the third part of the manor of Hunmanby in Yorkshire."³

Master John de Beryngham, or Bermyngham, succeeded Wolveden in the treasurership of the Church; and the south-west Bell Tower gives evidence that it was built after he was appointed to perform the duties of that office, for the ornaments in the string course beneath the sill of the window on the west side are principally formed of eagles, the emblems of the word John, and bears, connected with the letters *er-yngham*, the whole clearly denoting John Beryngham, or Bermyngham.

A fabric roll now presents itself, without its year: nevertheless, as it contains the item of forty shillings as a gift to the fabric, from the executors of Wolveden, the late Treasurer, for his interment, and the well-known names of the masters superintending the various works, the year is certain to be 1433. It is the compotus of Master Thomas Elpham, keeper of the fabric, ending with the 4th of December. It sheweth, that the fabric fund for the year was £345. 18s. 1½*d.* The expenditure and burthens amounted to £309. 16s. 7*d.*, with a remainder of £36. 1s. 6½*d.* Master Thomas Pak is master

¹ Regist. B y. fol. 235.

² In Drake's *Eboracum*, fol. 532, it is erroneously stated, that these arms are, "*Azure*, a chevron engrailed inter three *hinds'* heads erased *Or*," and, that they belong to "*Malbyss*."

³ Banks' *Extinct Baronage*, vol. ii. p. 447.

mason; John Askam, master carpenter; Robert Plumer, the plumber; and John Chamber, master glazier: 17 masons were employed.

The following items of expenditure are selected, as giving valuable and positive evidence of *the commencement of the south-west Bell Tower*, and its progress during this year. "Expended, according to computation, and by the masons, on the first day of the placing of the stone upon the (new) Bell Tower, and in bread, beer, and fleshmeat, calculating all in pence, $18\frac{1}{2}d.$; and for one new large cord of hemp bought this year for raising stones upon the Bell Tower of the Minster, with carriage of the same unto the Minster, £2. 18s. 10d., and by remuneration to John Tailor and John Bultflor, masons, employed as setters, £1. 6s. 8d., and for two skins bought and given to the same for aprons, to be had on this occasion according to custom, 12d., and for ten pair of gloves given to the same at the time of setting the stones, 18d."

The fabric compotus for the year 1434 exists. It is by Master John Appelton, keeper of the fabric. It ends with the 24th of December, and shows that the sum available for the year was £289. 4s. 8d., and that the fabric expenses and burthens amounted to £302. 3s. $2\frac{3}{4}d.$, making an excess of £10. 18s. $6\frac{3}{4}d.$ The same masters superintended the various works as in the preceding year, and 14 masons, 19 labourers, and 8 carpenters, were generally employed.

The new Bell Tower occupies the most conspicuous place in this compotus. The two masons, for laying stones thereon (*super campanile*) are rewarded with the extra pay of £1. 6s. 8d., and with 4 pairs of gloves, which cost 6d.; the sum of 13s. 4d. was also expended in drink for the masons, given to them at divers times according to agreement. And one large cord of hemp was bought for raising stones upon the Bell Tower, which, with the carriage of the same, cost £2. 14s. 9d.

From the extraordinary quantity of timber, iron, and lead, purchased during the year, the Author is induced to infer that the walls of the western portion of the Choir were about completed for the roof, and that preparations were in progress for the lead covering, and the formation of the vaulted ceiling with its elaborate carved nodes or bosses. The following copious extract is from the timber department, and it is not merely a statement of the quantity, but of the uses to which it was applied:—

"Expended in divers pieces of timber bought of John Selaybroke, namely, 4 large oaks; 6 'duble postis;' 6 'thoregistez;' 3 balkes; 4 'stanzens;' 7 'bandelogs;' 3 'coles;' 1 crooked oak; 11 'gistis;' 1 crooked oak; 5 'bakons,' and others, with the carriage of the same from the Ouse unto the Minster, according to agreement, £4. 13s. 4d.;—and in scapuling 3 oaks, and squaring 2 oaks for balkes, and 4 pieces for archbands, and 4 pieces for stanzens, and 5 round oaks bought for the fabric of Richard Stowe in North-street, at various prices, 20s. 4d.;—and in 160 oaks bought of Robert Brandesby, for the said fabric, price each hundred 29s. = £2. 3s. 6d.;—and for 67 oaks bought at 'Estekirk,' for the works of the said fabric, price each 5d. = £1. 7s. 11d.;—and for 17 oaks bought at the same place, for the said fabric, £1. 11s. 2d.;—and for 102 oaks bought at the same place, for the works of the aforesaid fabric, price each 10d. = £4. 5s. 0d.;—and for 9 oaks bought at the same place, for 'sparris' for the same works, 3s. 9d.;—and for 2 and $\frac{3}{4}$ rods and 7 feet of 'plaunchos,' bought of William Hays of York, price each rod 6s. = 13s. 0d.;—and for 3 rods 20 feet of plaunchos, bought in the river Ouse for the said fabric, price each rod 6s. = 19s. 0d.;—and for carriage of the said plaunchos from the river Ouse to the fabric, according to agreement, 12d.;—and for 1,185 thakburdes bought for the works of the said fabric, by each 100, 3s. 9d. = £2. 4s. 3d.;—and for carriage of the same from the Ouse unto the house of the same fabric, according to contract, 21d.;—and for sawing oaks this year for the fabric, for 1 rod and $\frac{1}{4}$ by parcel computed, 5s. 9d.;—and for 5,000

assers (called 'hartlats'), bought this year for the works of the said fabric, price each thousand, 7s. 4d. = £1. 11s. 8d.—Sum £21. 2s. 5d."

The following items from the iron department imply the preparation of a large quantity of iron, which could be needed only for the bolts and large nails in the roof and vault. "Expended for 15 stone of iron for the store for fabric, £2. 12s. 10d.;—and for 10,060 double 'spikynges,' bought for the works of the fabric, £1. 9s. 11½d.;—and for 12,000 middle spikynges bought for the said works, 20s. 0d.;—and for 6,000 of 'stonebroddes,' bought for the said works, 6s. 6d.;—and for 12,000 of stonebroddes, bought for the said works, 14s. 0d.;—and for 5,000 of 'scotesemnailez,' bought for the same fabric and the works of the same, 5s. 5d.;—and for 7,800 scotesemnailez bought for the same works, 9s. 2d.;—and for 17,600 'ledenales,' bought this year for the said works, £1. 9s. 4d."

The following items are from the lead department:—"Expended for 2 fother and 174 stone (or 534 stone) of lead, bought of Thomas Sclater, for the works of the fabric, price each fother, £4. 1s. 8d. = £12. 2s. 4d.;—and for carriage of the same lead from the river Ouse unto the house of the plumber, 9d.;—and for 2 fother (or 360 stone) of lead bought of the Abbot of Fountains for the same works, price £8. 0s. 0d.;—and for carriage of the said lead from the Ouse to the said house, 5d.;—and for 92 stone of lead, bought of John Donyngs, for store for the works of the said fabric, £2. 0s. 10d.;—and for carriage of the said lead from the river Ouse to the said house, 3d.;—and for 41 stone of lead, bought of John Littester, for the said works, 18s. 9½d.;—and for carriage of the same lead to the said house, 3d.;—and for 8 stone and 5 pounds of lead, bought of Robert Plumber, 3s. 6d.;—and for 1 fother (or 180 stone) of lead, bought of the rector of Bedale this year, for the works of the aforesaid fabric, £4. 0s. 0d.;—and for carriage of the said lead from the Ouse to the said house of the plumber, 3d.—Sum £30. 19s. 10½d."

On the back of the compotus, a memorandum is given of the stores remaining at the date of the account, with their estimated value; and it appears that very little had been used from the timber department, and that the items in store in that division were valued at £117. 9s. 5½d.: neither had much been used from the iron, and the remainder was estimated at £3. 5s. 8d. In the lead department very little had also been done, for John the plumber was alone employed during 36 weeks and 1½ days, at 4d. each day, the whole of his wages amounting only to £3. 12s. 6d.; and of the 1,215 stone 5 pounds of lead purchased during the year, there was remaining 1,055 stone and 5 pounds, valued at £27. 5s. 5½d. There were also in store 3 semes of glass, valued at £2. 0s. 8d.; 6 "dolia" of plaster, valued at 12s. 0d.; 6 load of lime, valued at 18s. 0d.; and 864 "tontights" of stone, namely, 668 tontights laid at Cawod, and 196 tontights laid at York, valued at £27. 0s. 9d.—Total £127. 9s. 5½d.

The following items of expenditure give pretty accurately the age of the windows, containing representations of St. William and St. Laurence, and the corresponding windows in the chapels of St. Nicholas, &c., in the east aisle of the great transept; and although they were only now fixed in the Church, yet they must have been designed and in hand during the latter part of Wolveden's treasurership, as his arms and name are worked therein. "Expended in wages to Robert Johnson, for making iron bars for both the *new glass windows* at the altar of St. William and St. Nicholas, and for the inclosure of the tomb in which Archbishop Grenfeld lies, 5s. 3d.; and to Robert the locksmith, for mending the iron hinges and locks at the altar of St. Nicholas, 16d."

The income portion of the fabric roll made by Master John Appleton, kceper of the fabric for the year 1435, ending with the 24th of December, shows that the available fund was only £280. 12s. 11d.; but the expenditure portion of the account has not been discovered, so that we

obtain from it no information as to the progress of the building; which is to be regretted, as, without doubt, further advances in the roof would have been exhibited; nor, unfortunately, has any fabric compotus for any one of the seven years ensuing been discovered.

It is very probable that about this period was fixed the glass in the magnificent window at the south end of the transept of the Choir, and which may not improperly be termed the window of the house of Lancaster, for in it are represented John, Duke of Lancaster, Henry IV., Henry V., Henry VI., and the Duke of Gloucester. It is a window of five long lights. Nearly at the bottom of the eastern light, a King is represented in royal robes at prayer. Beneath is an imperfect label, there remaining only the letters "*Henric qu . . tu . . .*" Implying, no doubt, "*Henricus quartus Rex.*" In the compartment beneath this, an Archbishop is also represented at prayer, but the label is almost entirely destroyed.

In the western light of the window another King is represented, also at prayer, with a damaged label containing "*Henricus qu Rex;*" and in the compartment beneath, another Archbishop is represented at prayer, with a very imperfect label, containing only the letters "*. lis Ebor*" probably for Archbishop Kemp, who was created Cardinal in 1439.

In the second light from the east there is another representation of a King at prayer. Upon the book which is before him are written these words,—"*Miserere mei Deus secundum magnam misericordiam tuam.*" Upon the label at the bottom is written, "*Henricus Sextus Rex.*" In the compartment beneath is a prelate at prayer, but the label is very imperfect, there remaining only the letters "*Ca . . W . .*"—which probably are remnants of the words *Cardinalis Wintoniensis*, namely, Henry Beaufort, whose arms, to wit England of the period, within a bordure gobonated *azure* and *ermine*, and mitred *or*, are placed in the clerestory of the south side of the Choir.

In the centre light of the window there is placed a full-length representation of St. Cuthbert, the patron saint of the Church of Durham, bearing in his left hand the head of Saint Oswald, the King. His right hand is in the attitude of benediction. Beneath his feet is written "*S . . . t Cuthberte.*" In the compartment beneath there is a representation of a nobleman at prayer. Upon the label is written, "*Dux Gloucestre.*"

In the next light westward, there is another representation of a nobleman at prayer: upon the book placed before him is written, "*Domine ne in furore tuo arguas me neque in ira tua corripas me. Miserere mei Domine quoniam infirmus sum, sana me, Dom.*" Upon the label at the bottom of the compartment is written, "*Johes Dux acqⁱuⁱtannic et Lancastre.*" In the compartment beneath, another prelate is represented at prayer. Upon the label, or rather at the bottom of the compartment, is written, "*Orate pro aia Th Longley Epi Dunelm qu istam fenestra^m hic . . fecit.*" Longley was elected Dean of the Cathedral Church of York on the 25th of January 1401, and was installed on the 8th of August 1403. He was a retainer of the Duke of Lancaster, and so much in his confidence that he nominated him in his will one of his executors. He was in the year 1405 constituted Lord High Chancellor of England, and on the 8th of August in the same year elected Archbishop of York, and had the royal assent thereto; but this being by some means reversed, he was, on the 17th of May 1406, elected Bishop of Durham, created a Cardinal in 1411, and died on the 20th day of November A.D. 1437.¹

Bishop Longley, during the latter part of his life, expended in adorning the Chapel of the Blessed

¹ Hutchinson's Durham, vol. i. p. 325.

Virgin Mary, at Durham, commonly called the Galilee, the sum of £471. 5s. 9½d., over and above the marble work of his own tomb. He was also liberal in donations towards the perfecting of several works, amongst which this window holds a distinguished place, at once a testimony of his zeal for the Church, and of his attachment to the House of Lancaster. It may have been in hand at the time of his death. The field of the compartments wherein the figures are placed in the window, is paly, six of them are paly *azure* and *vert*, diapered and powdered with golden suns of sixteen rays, the cognizance of Edw. III.; two are paly *sanguine* and *azure*, diapered and powdered with green roses of five petals. The paly and the tinctures not only allude to the patrons of Longley, but to the bearings on the Cardinal's shield, which is paly of six *vert* and *argent* diapered, with a mullet *or* on the third, pierced, as placed in the clerestory of the west portion of the south side of the Choir, and as represented in Fig. 8, Plate III. of Vol. I. of Surtees' Durham.

On the 1st day of July 1441, Lord John le Scrope of Masham made his will, and although he mentions therein his Chaplains as already celebrating at the Altar of St. Stephen, yet those Chaplains only celebrated thereat in consequence of annual stipends, and not by virtue of a regular deed and perpetual endowment. Yet the desire expressed in the will is undoubtedly one of the primary causes of Lord Scrope's successor, Thomas, obtaining a grant for, and endowing a regular Chantry. The following is extracted:—

“I, John, commonly called Lord le Scrop, being old in years and weak in body, yet sound in mind, and firmly hoping that the fewness of my days will shortly come to an end, do make my testament in this wise: Firstly, I bequeath my soul to the mercy of Almighty God, to the most blessed Mary his Mother, to all his Saints and Angels; and my body to be buried in my tomb, newly made by me for myself and Elizabeth my wife, on the north side of the Chapel of St. Stephen, commonly called the Scrop Chapel, within the Cathedral Church of St. Peter of York. Likewise, concerning my funeral [offices] to be performed immediately after my death, I will and ordain that the following order be observed: in the first place, that my body be carried by my sons and my servants, who may be at home, to the said Chapel, my corpse being preceded by twenty-four poor men, clothed in white gowns with hoods: each of them carrying in his hand a new pair of wooden beads purchased for the occasion, being all alike, without any carrying of lights; and that the said twenty-four poor men shall stand, sit, or kneel (as they shall prefer) in the aisle before the said Chapel, in order, and that each of them shall recite, both during the Dirige and during the Mass, the Psalter of the Blessed Virgin Mary, beseeching God that he would grant to my soul light everlasting. And I will, that each [of them] shall have, after the end of the Mass of Requiem, sixpence for his trouble. Moreover, I will that my body be placed upon my tomb, with a covering of black woollen cloth with a large white cross of linen cloth, which I desire may remain, after my body is buried, with the Sacrists of the said Church, for their use. Moreover, I will that there be placed on my tomb, while my body is to be buried, the two Candlesticks of silver and gilt, with my arms, which I lately gave to the High Altar, with two wax-lights, each of four pounds of wax, to burn there during the time of the funeral services and Mass aforesaid. Moreover, I will and ordain that my funeral office be solemnly performed at the High Altar in the great Choir of the said Church.—Moreover I do bequeath and ordain, for the fulfilment of this my testament, if there be not sufficient monies found in my coffers, I will that twelve large dishes of silver, weighing twenty-one pounds four ounces troy, be sold to fulfil this my will: and if any thing shall remain therefrom, I will that each of my Chaplains, who celebrate at the Altar of St. Stephen, shall have forty shillings.—Dated 1st July 1441, in the 29th year of the reign of King Henry the sixth.”¹

¹ Regist. D b; or No. 2, Prerogative Court, fol. 321 b.

About this period there seems to have been placed against the south side of the south-east pier of the Large Tower, an ark or chest, and above it an image of the Blessed Virgin. The ark was called the "Red Ark," (*Rubia Arca*), and it was for the reception of donations and offerings made towards the advancement of the fabric; and some individuals subsequently desired to be buried before this ark and image.¹

On the 16th day of December 1442, Master John Appilton, keeper of the fabric, produced the fabric account for the past year, by which it is shown that the sum received during that period was £337. 14s. 0 $\frac{3}{4}$ d.; liabilities and expenditure, £308. 18s. 3d.; and remainder, £28. 15s. 9 $\frac{3}{4}$ d. Master John Bowde was the master mason, with only ten men: William Cotyngnam the master carpenter, with eight men; and Christopher Plumer, the plumber; and the masons Prestwode and Elward were setters of stone for the year, and received the accustomed remuneration.

The new tower for the bells was evidently in progress, for which the following expenses in the iron department were incurred:—Expended for 2,000 lbs. of iron, bought this year for the fabric of the Bell Tower, £6. 0s. 0d.; and for making the said iron into bars for the Bell Tower, £2. 5s. 0d.: and in the timber department, much increase of boards and timber is obtained, probably for the progress of the vault of the Choir; among the items are the expenses of procuring 160 oaks, 80 being felled at Langwith, and 80 bought of Thomas Nykson and others.

"Master William Otterburn, Sacrist of the Church of York, by will dated 12th of March 1443, gave his body to be buried in the Cathedral Church of the Blessed Peter at York, before the image of the Blessed Mary at the Red Ark.² Also, on the 1st of August 1443, Robert Easingwold, Clerk and Proctor-general of the Court of York, made his will, (proved the 30th of December 1446,) whereby he gave his soul to the Blessed Trinity, Father, Son, and Holy Ghost, to St. Mary and all Saints, and his body to be buried in the Church of York, before the image of St. Mary, situate where the people make their offerings to the fabric of the said Church, and there to be laid under a marble stone."³

On the 17th of December of this year, A.D. 1443, Master Thomas Beleby was the keeper of the fabric, and he thus made up the fabric accounts for the past twelve months, which show the sum total received to be only £204. 4s. 3d., whilst the annual liabilities and expenditure amounted to £240. 4s. 5d.: viz. liabilities £103. 10s. 3d.; applied to purposes for the fabric, £136. 14s. 2d. Master John Bodde was master mason; William Cotyngnam, master carpenter, with 7 men; Christopher Plumer, the plumber; and Thomas Schyley, the master glazier; only 10 masons were employed, among whom John Prestwode and Robert Elward were the setters for the year.

In the iron department, it appears that for this year there was again purchased 2,000 lbs. of iron at the same cost as during last year, and that the remuneration was the same for making the iron into bars for the new Bell Tower. The vault of the Choir must have been yet in progress, for in the

There was a "*Rubia arca*," with an image of the Blessed Virgin above it, in the Collegiate Church of St. John of Beverley, for the reception of donations.—*Test. Ebor.* p. 240.

² *Regist. B y.* fol. 256.

³ Torre's MS. fol. 178. The situation of the grave of this Robert Easingwold, being marked No. 74 in Torre's plan of the south transept of the Church, together with the above information, induces the Author to conceive that the Red Ark for receiving the offerings of the people to the fabric, stood against the south side of the south-east pier of the Large Tower, as previously stated.

timber department there are the following expenses for 129 oaks, thus—Expended for 116 oaks, bought at Kexby of Thomas Nikson and others, £2. 7s. 0d., and in carriage of the same from the said place unto the Minster of York, 11s. 4d.; and for 13 large oaks bought at Cawod, with the carriage of the same by water, and unto the Minster, £2. 7s. 7d. In the lead department there was purchased 2 fother 23 stone (or 383 stone) for the sum of £8. 9s. 7d., and expended in carriage of the same from “Burbrygg” by water to St. Leonard’s landing, 20d. There was also expended in natts (probably matts) for the glass windows in the Church, 1s. 4d.

On the 12th day of December A.D. 1445, Master Thomas Beleby made up his fabric account for the past twelve months, by which it is clear that the fund, and consequently the expenditure, had increased. Thus,—Sum total received, £310. 13s. 7d.; expended, £306. 11s. 6d., viz. liabilities £97. 2s. 1d., applied for the fabric, £209. 9s. 5d. There were 13 masons employed, among whom were the two previously mentioned setters. Master John Barton had become the master mason, William Cotyngnam was master carpenter, William Plumer, the plumber, and William Cartmell, the glazier.

The following items of expenditure show that the Bell Tower was yet in progress:—“Expended in remuneration to the setters of stone upon the Bell Tower this year, 21s. 0d.; and for 750 lbs. of iron bought for £2. 5s. 0d.; and in making the said iron into bars for the Bell Tower, according to agreement, £1. 5s. 0d.” In the timber department more oaks were needed, and therefore “80 oaks were bought of Thomas Lett, which, with carriage, cost £3. 9s. 6d.” A large quantity of plaunches, boards and assers were also procured, and six carpenters were pretty regularly employed.

The account also contains the following additional liberal donation for assisting in the erection of the new Large Tower: “Received of the executors of Master Richard Mason, parson in the Cathedral Church of the Blessed Peter of York, for the works of the great tower, (Magni Campanilis,) £20.”

The fabric roll for the year 1446 is happily in existence. It is made by Master Thomas Beleby, the keeper of the fabric, up to the 10th of December; it shows the income and expenditure thus: Sum total received, £273. 10s. 3½d.; expended, £306. 3s. 10½d.; liabilities, £110. 5s. 7½d.; applied for the fabric, £195. 18s. 3d. There were 13 masons employed. Master John Barton was master mason, and the masters of the other offices were the same as in the preceding year; and 4 of the masons, viz. Prestwode, Elward, Barton, and Rydefare, were remunerated for the setting of stones upon the Bell Tower during the year.

On the belfry (probably the broach of it) Christopher, the plumber, and his assistant were employed twelve weeks in this year; Christopher receiving £1. 10s. 0d. for his wages, and his servant £1. 4s. 0d.

There were only 60 oaks bought this year; but many plaunches, thick boards and assers were procured; and the stock in the iron department was much increased, particularly in the items of spikes and nails.

The fabric roll for 1447 is made up to the 9th of December by Master Thomas Coverell, who was then keeper of the fabric. The account shows that the fund was £299. 13s. 6¾d.; liabilities and fabric expenses, £258. 6s. 2½d.; and a remainder of £41. 7s. 4¼d. Master John Barton was master mason, with only 8 masons; William Cotyngnam had only 4 men; Christopher Plumer was the plumber; and Matthew Pety, the glazier. The items of expenditure show that the Bell Tower was yet in progress, by the remuneration given to 3 masons for setting stones thereon during the year. There were also bought

of John Bell of York, and Thomas Lett, 25 oaks for the works of the Church, which, with carriage, cost 12s. 10d.

It is much to be regretted that no fabric account has been discovered for any one of the next ensuing nine years, since the accounts for those years would undoubtedly have supplied much important information, especially regarding the progress of the south-west Bell Tower, and, it is probable, the commencement of the north-west Bell Tower.

In the preceding pages, donations have been exhibited for the making and adorning the High Altar, with suitable tablets and reredos, and exertions have been recorded for the construction of a magnificent "Principal Table;" and now we meet with the following donation for a *Tabernacle* to be placed above the High Altar: Master Thomas Morton, Prebendary of North Newbald, by will dated the 10th of January 1448, gave his body to be buried in the Cathedral Church of the Blessed Peter at York, near the sepulchre of Master Robert Wolveden, late Treasurer of the said Church, on the south side of the said sepulchre, if he died at York. He also bequeathed towards the fabric of the *Tabernacle* above the High Altar, 100s.¹

Archbishop, or rather Cardinal Kemp, having held the See of York about 28 years, was, by a Bull of Pope Nicholas V., translated to the See of Canterbury. To him succeeded William Bothe or Boothe, Bishop of Lichfield and Coventry, who was translated to the Archbishopric of York, receiving, on the 14th of September 1452, the sacred pallium by the hands of Thomas, Lord Bishop of London, in his Lordship's Chapel at Fulham; and on the 26th of the same month the translation was published and openly declared, by reading the bull relating thereto, of Pope Nicholas V., in the Metropolitan Church of York; where, on the 4th of September in the next year, he was solemnly admitted and enthroned by the Treasurer, Master John Bermyngham, in the presence of the Lord Abbots of the Monastery of Blessed Mary of York, of Selby, of Fountains, and of Kyrkstall, as also the Priors of Oswald² and of Bridlington, and a multitude of the Clergy, and Laity, and the public notary, John Saxton.³

In the tracery of the third window of the clerestory of the north side of the west portion of the Choir, there is an angel represented with golden wings, white under robe, and red upper one, holding an escutcheon of arms on his breast, *azure*, a bend *or*, charged with a lion passant guardant, outline *sable* (Scrope), impaling *or*, a lion rampant *sable* (Wells).

The ancient family of Scrope had, from hereditary possessions, the badge of a lion *passant guardant* placed upon the bend *or*;⁴ and although it seems that the present impalement implies Lord Stephen Scrope of Masham and Upsale, and Margaret, his wife, daughter of John, Lord Wells, and that the Masham branch of the Scrope family was generally distinguished by a label of three points *argent* on the paternal arms, yet here is undoubtedly an ancestral display by a Lord Scrope of Masham, in honour of the name of Scrope.

In the light adjoining, another angel, similarly habited, holds another escutcheon, *azure*, a bend *or* within a bordure *gules*, charged with mitres *or*, which is another ancestral display in honour of the

¹ Regist. B y. fol. 262 b.

² Probably St. Oswald's Priory, Nostel.

³ Regist. G i. fol. 64.

⁴ The seal of Henry le Scrop, Chief Justice of the King's Bench, in the reign of Edw. II., is thus represented at Fig. 6, Plate X. Vol. I., Surtees' Durham, from a deed dated at Boulton in "Wendeslagdale," 21 Dec., 1 Edw. II.; also Henry, the third Lord Scrope, of Masham, in his will, dated 23rd of June 1415, speaking of his arms, he says, "armis meis, cum umbra leonis in le bend."—Nicolas' History of the Family of the Scropes of Masham, vol. ii. p. 142.

name of Scrope, by the blazoning of Archbishop Scrope's arms; and although the Archbishop's arms do not display either the lion on the bend, for the Bolton family, or the label of three points *argent* for the Masham family, yet the shield is in strict accordance with the rules of the Church: for "so much did our ancestors derogate from the arms of the bishops, as that the bishops which were interested in the arms of their ancestors might not bear the arms of their house without some notorious difference not answerable to the differences of other younger brethren."¹ It was therefore evidently correct that instead of the common difference of the arms of a younger son, or other badge of secular alliance, the shield of Archbishop Scrope should be blazoned with the remarkable distinction of the mitred bordure, implying his exalted rank in the hierarchy of the Church.²

Near the lowest portion of the five large lights of the window are laterally placed five large shields, *azure*, a bend *or*, charged with a sable outlined lion (*umbra leonis*), *passant guardant*. Upon the three least mutilated or injured by time, the distinctive difference of the second, fifth and sixth sons, or the crescent, the annulet, and the fleur-de-lis or trefoil, is respectively placed *sable* upon the shoulder of the lion. One shield has no distinctive difference on the lion, and the fifth is much mutilated. These arms are evidently in honour of the family of Scrope, and it is probable that they have reference to the five sons of Stephen, Lord Scrope of Masham, namely, Sir Henry le Scrop (beheaded); John, the second son and heir; Stephen, Archdeacon of Richmond; and William and Galfrid, younger sons. It is very probable that the window has been the donation of John, Lord Scrope of Masham, who died the 15th of November 1455. In the spandril of the arch beneath is sculptured a shield, with a bend charged with a lion *passant guardant*.³

It is also very probable that about the same period (1450) the glass of the west window of the south transept of the Choir was inserted. In the centre light of the five, there is a full-length figure of St. William, Archbishop of York, in his pontifical robes, with a label beneath his feet, containing "S^rs Will^mus." Laterally there are, on the south side of St. William, the arms of the See, and also the arms of the late Treasurer, Wolveden. Laterally also, on the north side, are placed the arms or bearing of St. William; and also the arms of Gascoigne, viz. *or*, on a pale *sable* a conger-eel's head coupé and erect *or*; the arms, probably, of Master Thomas Gascoigne, who became Chancellor of the Church in 1452.

The east window of the transept is also of the same period. In the centre light there is a full-length figure of Archbishop Scrope, in his archiepiscopal robes: beneath his feet is a label containing, "Dⁿs Ricard Scrope." In the compartment beneath the Archbishop, is represented an ecclesiastic in an azure mantle with a green hood, kneeling at prayer, and from whose hands proceeds a label,

¹ Letter of Francis Thynne, Lancaster Herald, to a Peer, dated 3rd day of March, Anno 1605, on the duty and office of an Herald-at-Arms. Bib. Ashm. No. 835. iv.—printed at p. 37 of the Supplement to Guillim's Display, the sixth edition.

² Sir N. Harris Nicolas, in his History of the family of Scrope, of Bolton, the 2nd vol. of the Grosvenor Controversy, p. 84, states that the bordure to the shield is compond *or* and *gules*; and he further states that the description was "compared with the glass at present remaining," and that "the bordure is not at present visible;" but this is a great mistake, for the bordure is probably as distinct as when first made, and the mitres are as distinct as the *gules*; and it is a proof that neither he nor Mr. Torre, from whom he takes his description, had given much attention to the arms in the window, otherwise they would have discovered the shade of the lion in the bend *or*; Sir N. H. Nicolas also states at p. 83, that these arms of the Archbishop were probably the arms of Richard Scrope, Bishop of Carlisle, who died in the year 1468!!!

³ These arms are given in Drake's *Eboracum*, as belonging to the family of Musters!!

containing, “*¶ Ricarde pastor bone tui famul miserere Steph.*” Probably the figure has been introduced as a memorial of Archdeacon Stephen Scrope, of the Masham branch of the Scrope family. Adjoining to this representation is another display of an ancestral connection, by the arms of Archbishop Scrope, *azure*, a bend *or*, which has received the distinctive badge of the house of Masham, viz., the label of three points *argent*, the whole within a bordure *gules*, charged with mitres *or*. In the next northern light, there is an escutcheon bearing *azure*, a bend *or*, a label of three points *argent* (Scrope of Masham), impaling 1st and 4th *azure*, two chevronels *or* (Chaworth), 2nd and 3rd *argent*, an escutcheon upon a semée of cinque foils *sable* (Caltoft). John, Lord Scrope of Masham, married Elizabeth, daughter of Sir Thomas Chaworth, of Wiverton, co. Notts, Knight, and heiress of her mother Nichola, daughter and heiress of Sir Gerard Braybroke, Knt.¹ Concerning the quartering attributed to Caltoft, no satisfactory explanation has been found.² It is probable that this window also was a donation from John, Lord le Scrope of Masham, who died, as before stated, in 1455.

Laterally, in the south side of the same window, is another shield charged with the pure arms of the Scropes of Masham; and in the adjoining light a shield is placed *argent*, a bend *sable*, charged with three mullets pierced *or*, which is presumed to belong to Master John Bermyngham, the then existing Treasurer of the Church, who died in 1457.

A very tattered roll, which the Author from collateral evidence assigns to the year 1456, sets forth that the sum total expended during the past year, by liabilities and the fabric, amounted only to £293. 11s. 5½*d.*, and that the surplus was only £8. 5s. 4½*d.*; and that there were only 5 masons employed this year, 8 carpenters and 5 plumbers; Master John Porter was master mason; Christopher Plumer, the plumber; Matthew Pety, the glazier; and John Foster, the master carpenter, in the place of William Cotyngham, who had, probably from ill health, retired upon a pension, given him by the Chapter, of £3. 6s. 8*d.*

The following item shows that the reredos of the High Altar needed repairing this year; probably it was only the old one, existing as a temporary one:—“Expended in payment to John Chaumber, John Payntor, and William Nuttyng, for amending the ‘Reredose’ of the High Altar, this year, 5s. 0*d.*” The following item implies that all the windows of the nave had not yet been completed, which were probably mullioned only, as glass was given or purchased for them:—“Expended in payment to the masons for placing stones upon the fabric in two windows in the Nave of the Cathedral Church at York, this year, 10s. 0*d.*”

From the small number of masons employed this year, and the absence of any guiding items in the roll, the Author is induced to believe that nothing more was progressing at the fabric than what necessity demanded. The following items imply that a scaffold was this year erected in the Church, but for what purpose is not specified; very probably it was for the future works in the Large Tower:—“Expended in pence paid to the carpenters and others working at the fabric at the time of erecting the scaffold in the Church, 8*d.*; also in remuneration given to the masons and carpenters, and other workmen at the fabric, for potations, according to ancient custom, 13s. 4*d.*”

¹ History of the Family of the Scropes of Masham, by Sir N. Harris Nicolas, vol. ii. p. 136.

² Ibid. at p. 157, it is recorded that “in Langar Church, co. Nottingham, there are in glass the arms of Scrope of Masham, impaling quarterly 1 and 4 two chevronels (Chaworth); 2 and 3 an escutcheon within an orle of cinquefoils, Caltoft.”

By the memorandums of the interments of Master Stephen Wilton, Archdeacon of Cleveland, and of William Cotyngnam, late master carpenter of the Cathedral, the Author is enabled to give the date of 1457 to the remains of a fabric roll, which show that during the past year the sum total of liabilities and expenses for the fabric were £377. 18s. 8½*d.*, with a surplus of £102. That there were 6 masons and 7 carpenters employed, and that the same superintendents of the various offices existed as in the preceding year.

The following items of expenditure relate to the progress of the windows of the Church:—
 “Expended in payment to Petro Fandkent Dochman, for glass of divers colours, bought this year at Hull, with the carriage of the same Also in pence paid to Matthew Pety, for 8 lbs. of solder, price each pound, 3*d.*” There was placed in the lead department this year no less than 5 fother, or 900 stone of lead, which was bought of Henry Lambert and John Weste, of Lynton in Craven, price each fother, £3. 5s. 0*d.* This quantity, very probably, was towards the covering of the new Bell Tower.

William Cotyngnam, late master carpenter, died this year, as previously stated, and bequeathed 20s. to the fabric of the Cathedral Church. Also Master John Bermyngham, the Treasurer of the Church, made his will on the 29th of March 1457, wherein he gives “his miserable body” to be buried near the tomb of St. William, in the said Church at York; viz. on the south side of the same tomb, near his predecessors, Treasurers of the said Church, there buried. He also bequeathed £50 to the use of the Church at York.¹

The fabric account for the year 1458 has been discovered; it is made up to the 25th of December, by Master John Marshall, the keeper of the fabric. From it, the fund for the year was £349. 7s. 2½*d.*; liabilities and fabric expenses were £275. 0s. 2½*d.*; remainder, £74. 7s. 0*d.* Master John Porter was master mason, with 9 men; John Foster, master carpenter, with 8 men; and John Plumer, the plumber. Among the items of expenditure there appear to have been obtained one new pulley (or block) with its codds and bolsters for the new Bell Tower, and also new codds and bolsters for the bells. There also appears to have been an unusual quantity of boards purchased this year; but whether they were for the boarded covering of the roof of the Bell Tower, previous to the lead covering, is quite uncertain; the quantity of 900 stone of lead bought the preceding year seems to make this probable. The following is a specimen of the quantity of boards:—

“Expended in payment to Gilbert Johnson, for 81 long tables at 1¾*d.* each, and 260 tables of other sorts, price 1*d.* each, and 46 long tables price each ½*d.*, and 200 ‘thackbordes,’ price 7s. 4*d.*, and 28 ‘stancyens,’ in total, £2. 5s. 6½*d.* And in pence paid to William Penrose and Gilbert Johnson, near Kylborn, for 400 tables and stauncyons, price each 1½*d.* = £2. 10s. 0*d.*; and for 42 long tables bought, price 1s. 10*d.*”

About the year 1459 it is supposed that all the bells had been taken out of the large old Bell Tower and placed in the new Bell Tower at the south-west angle of the Nave, and that, soon after, the guardians of the fabric were directing their attention to the taking down of the old Bell Tower. This was ultimately accomplished, it is presumed, to at least the lines of the roofs of the adjoining parts of the Church. To effect this change with care, and with the least annoyance to the visitors to the Church, it appears that a substantial floor had been prepared in 1421, supported by seven large

¹ Regist. B y. fol. 282 b.

beams, which were placed above the string course above the spandrels of the four new arches of the tower, and from thence, as a base, other scaffolds were erected, as essentially required.¹

Positive evidence has certainly not been obtained, that the transformation and lining of the old Bell Tower had progressed to the height of the cornice of the pannels above the arches, prior to the year 1460—such advancement may or may not have been effected; yet it is reasonable to suppose the alterations had been carried to that extent, although the superstructure of the old tower could not be molested until the bells it contained were removed, and duly placed in some other place for actual service.

The noble Lanthorne, or Large Tower, is erected upon four large piers of very ancient masonry, as is evident from the remains of two staircases yet existing; to wit, one remnant in the north-east angle of the tower, above the vault of the north aisle of the Choir, and one in the south-east angle, above the vault of the south aisle (see Plate VI.); and also from the large remains of undoubted early Norman masonry yet existing in the south-west angle of the tower, above the vault of the south aisle of the Nave; but particularly in the north-west angle, above the vault of the north aisle of the Nave. And although Stubbs gives to John le Romaine,² the Treasurer of the Church, the honour of having not only erected the north transept, but also a magnificent Bell Tower in the middle of the Cross,³ yet it is evident from the aforementioned remains, that if Romaine did erect a tower to the Church, he only encased the most conspicuous portions of the ancient piers, and placed a tower upon the noble arches that rested upon them. But the fact of his having erected a tower seems very improbable, for he does not appear to have been longer in the duties of Treasurer than from 126- to 1265; and no visible remains can be assigned to his superintendence, except a capital in the north-east angle of the south transept, represented in Plate LXXV.

When the erection of the western portion of the Choir was proceeded with, in the early part of the fifteenth century, the ancient piers of the Large Tower were undoubtedly transformed by a casing of vertical mouldings, in accordance with the style prevailing; and the original (perhaps circular) arches were gradually displaced by the present four noble vesicular arches, and from the spandrels and superstructure to the height of the cornice of the pannels on the inside, and to the height of the string or cornice course beneath the windows on the outside, probably the ancient ashlar were generally displaced, and new ashlar, with decorations of the period, were attached to the core of the ancient structure. Above those parts, the superstructure may possibly be entirely of new masonry. The half-finished state of the Large Tower of the Collegiate Church of St. Wilfred, Ripon, is a valuable and interesting illustration of how central towers were changed so as to appear new ones by transforming, coating and lining the walls of the ancient structure; and St. Mary's Abbey of York furnishes similar instances of incasing.

It is evident from a minute inspection of the bays or compartments next to the Large Tower, in the south transept, north transept, and nave, that those parts were originally constructed, not as complete permanent erections, but merely as temporary adjuncts to the piers of the ancient tower, so to remain until time and circumstances should enable the tower to receive its due transformation, and those portions of the fabric their circumstantial completion; and thus several existing irregularities now so visible in the parts adjoining the piers of the great tower can be accurately accounted for.

The Chapel of St. Stephen being the resting place of the mortal remains of a large portion of

¹ See p. 222.

² Sometimes called John the Roman; see p. 58.

³ Ibid.

the noble family of Scrope, bounded on the south by the tomb of the venerated Archbishop of that name, Thomas Scrope, Lord of Masham, taking into pious consideration that the Chapel was commonly called Scrope's Chapel,¹ and that there was no Chantry founded and perpetually endowed therein for the special benefit of his ancestors, supplicated the King to grant him a licence to found in the Church, at the Altar of St. Stephen, a perpetual Chantry of two Chaplains, for such pious intention. In consequence whereof the King was graciously pleased to grant a licence to the said Thomas, who made the same known, as also his ordination, in legal manner, from which are selected the following copious extracts:—

“ Ordination or Composition of two Chantries at the Altar of St. Stephen, for the souls of the Scropes.

“ To all unto whom this Indenture cometh,—Thomas, Lord le Scrop, of Masham, Knight, greeting. Whereas the most dread prince and lord, our sovereign Lord Henry, by the grace of God, King of England and France, and Lord of Ireland, Sixth after the Conquest, did, by his letters patent, dated at Westminster, the twenty-seventh day of June, in the thirty-seventh year of his reign, grant and give licence to me, my heirs and executors, that we, or any one of us, may be enabled to found and establish a perpetual Chantry of two Chaplains, to celebrate the divine mysteries for ever, at the Altar of St. Stephen, in the Cathedral Church of St. Peter of York, according to our ordination in this matter to be made; and that the said Chaplains and their successors, after the said Chantry shall have been so founded and established, shall be a perpetual corporation, and shall have a perpetual succession, and a common seal for the affairs belonging to the said Chantry; and that the aforesaid Chaplains, after the said Chantry shall have been founded and established, shall be called by the name of ‘The Chaplains of the Chantry founded by the Lord le Scrop, of Masham, at the Altar of St. Stephen, in the Cathedral Church of St. Peter of York,’ and by this name may plead and be impleaded in all and sundry deeds, pleas and suits, brought or to be brought in whatsoever courts or places of our said Lord the King and his heirs, of or for any matter in time to come appertaining in anywise to the said Chantry, or relating to or in any manner concerning or touching the said Chantry; any gift or grant by our said Lord the King, or any one of his predecessors, unto me the said Thomas, or any of my predecessors, by any former acts, or any statute, deed, or ordinance, notwithstanding; as in the said letters (patent) is more fully expressed. I, the said Thomas, by the virtue, authority and power of the aforesaid letters patent, do found and establish, in honour of St. Stephen, a perpetual Chantry of two Chaplains, to celebrate the divine mysteries at the said Altar for ever, in such manner as it is by me hereinafter ordained or defined that they should celebrate, to endure in perpetuity. I do consecrate, ordain and constitute by these presents, William Owthwayte and William Brewster, presbyters, for the term of their lives, to be perpetual Chaplains of the said Chantry; and that all the successors of the said William and William may be Chaplains henceforward for the term of their lives. And I moreover will and ordain by these presents, that the said William and William, and their successors, shall be especially bound also to pray for the good estate of Elizabeth my mother, and of myself and Elizabeth my wife, and of Master William le Scrop my uncle, and of all our servants, whilst we shall be living; and for our souls, and those of each of us, after we shall have departed this life; and for the souls of the late John le Scrop, my father, and of John le Scrop, my elder brother; also for the souls of Stephen, late Lord le Scrop, and Margery le Scrop, his late wife; *and of Richard le Scrop, late Archbishop of York*, and of Henry, late Lord le Scrop, (and) *Stephen Master le Scrop, formerly Archdeacon of Richmond, my uncles*; ² of Philippa le Scrop, late wife of the aforesaid Henry, late Lord le Scrop; and of my other ancestors

¹ The Altar of St. Stephen was, in the account taken in 1364, of the Altars and their endowments, &c., found to be occupied by one Chantry, for the souls of Walter Gray and William de Langton. Its income for the Chaplain consisted of thirty-eight shillings, received annually from three tenements in Coney Street. But this Chantry was founded of others, of which they, the Vicars (who held the Chantry), knew nothing, although for that purpose they held five bovates of land in Killom.—Regist. X a. fol. 36 b. The Altar being thus sparingly occupied, left ample room for another foundation.

² Sir N. Harris Nicolas, in order to strengthen his claim of Archbishop Scrope to be a branch of the family of the Scropes of

and their children, whose bodies are interred in the Chapel of St. Stephen, in the aforesaid Church; and for the souls of all persons of whose possessions I, or any of my ancestors, hold (or have held) unjustly (i. e. without a due right), and for the souls of all the faithful departed.” [*Then follow the duties of the Chaplains for each day in the week.*]

“Also, I will and ordain by these presents, that the said two Chaplains, and their successors, yearly, on the Feast of St. Matthew, shall cause the exequies, and on the morrow of the same Feast a solemn mass with note, in the Choir of the said Church, for the soul of my said father, and for my soul, and the souls of my mother and my consort aforesaid, and for the souls aforesaid, and for the souls of all the faithful departed, to be celebrated for ever by the Canons, the Chaplains called Parsons of the Church aforesaid, and the Vicars of the same Church then and there present, and other persons, members or ministers of the Church aforesaid, underwritten, in like manner then and there present, or according to their ability, by the majority of the said Canons, Chaplains, Vicars, and the aforesaid other persons: and moreover I will and ordain by these presents, that the said two Chaplains and their successors shall yearly for ever, on the aforesaid morrow, out of six marks, (being) a portion of those twenty-six marks ordained by me to be granted by the Abbot of the Monastery of St. Mary, of Joreval, and the Convent of the same place, to wit, twenty marks to be held (by them) for their own proper use, and the residue, six marks, to be disposed of as follows.” [*Then are stated the sums to be paid to the Canons and other ministers attending at the exequies and mass aforesaid.*]

“And likewise I will and ordain by these presents, that the said two Chaplains and their successors do yearly find on each of the days on which such placebo and dirige and mass shall be said, two wax candles, to wit, of the weight of four pounds each, to burn during the time of such funeral services and masses, upon the two candlesticks of silver and gilt, lately given by my said father to the High Altar of the said Church, to be set upon the tomb of my said father in the Church aforesaid, to wit, one at the head and the other at the feet of the said tomb. And that the said two Chaplains and their successors, after the ending of the exequies and masses aforesaid, on the morrow aforesaid, shall distribute by pennies to the poor, the residue of the said six marks, over and above the candles aforesaid, and the sums to be paid yearly for ever (to the Canons and Ministers present at the said anniversary), in the manner fixed and ordained,” &c. &c.¹

Several convocations had been held by the Clergy of the Cathedral, between the year 1426 and 1462, on matters concerning the Church of York, at which taxes were levied on the dignitaries, prebendaries, and others of the diocese: but in the latter year a convocation was assembled for the purpose of considering, not only matters relating to the fabric of the Church, but also the re-establishment of the Feast of the Dedication of the Church, and the measures which it would be advisable to take in order to obtain the *canonization* of Archbishop le Scrope; the affectionate regard to whose memory appears to have continued unabated. The following is recorded:—

“Convocation of the brethren, for certain weighty matters concerning the Church.

“Be it remembered, that on Friday, the 28th day of January A. D. 1462, in the eleventh indiction, in the fifth year of the Pontificate of our most Holy Father and Lord in Christ, Pius, by divine providence, Pope, second of the name,—the Venerable Masters Richard Andrew, Dean; William Moreton, Chancellor; John Pakenham, Treasurer of the Cathedral Church of York; and Master John Gysburgh, Canon of the said Church and Prebendary of the Prebend of Bugthorp in the same, being gathered together in the Chapter-house, (immediately after the *Preciosa* had

Masham, quotes the passage marked in italics, where, by leaving out “and of Henry, late Lord le Scrop,” the passage is made to show that the Archbishop was uncle to Thomas, Lord le Scrop, of Masham, thus—“*and of Richard le Scrope, formerly Archbishop of York, and of Master Stephen le Scrope, late Archdeacon of Richmond, his UNCLAS.*”—History of the Family of Scrope of Masham, vol. ii. p. 152.

¹ Regist. G h. fol. 3.

been chaunted in the same,) and there publicly holding Chapter, did ordain that a convocation should be held of all their brethren holding dignities or prebends in the aforesaid Church, those then absent to be called together in the usual manner, on Monday the 21st of March next ensuing, with the 'power of adjournment and prorogation, if necessary, to the following days,—for certain urgent matters and causes, closely concerning the honour of Almighty God and of our said Church, and especially to consider the holy work of the *canonization* and *translation* of Richard (le Scrope) of blessed and pious memory, some time Archbishop of York; and likewise concerning the rights, privileges, liberties and immunities of the said Church; and to impart their sound and wholesome counsel, and also to do and to receive what shall happen to be ordained, with the Divine assent, in such convocation. There being present these prudent and discreet persons—Master William Langton, Bachelor of Laws, and Auditor of Causes of the Jurisdiction of the said Chapter; Master John Knapton, Sub-treasurer; and William Hardy, Gentleman; and myself, John Saxton, Clerk, Notary Public.”

By the authority of the above ordinance, there proceeded a letter of citation affixed on the stalls of the Choir, as is customary, and the contents of the letter of citation were as follows :—

“Richard, Dean, and the Chapter of the Cathedral Church of York, to our well-beloved Brother and Fellow-canon, the Prebendary of the Prebend of ———— greeting, and brotherly love in the Lord. Whereas, we, being met, and inspired, as we believe, from on high, but moreover impelled by a royal mandate issued from above, do purpose to the utmost of our power, by our unwearied efforts, to apply ourselves to the holy work of the canonization and translation of the Father of blessed and pious memory, Richard, late Archbishop of York; and to be vigilant to the utmost, that this most praiseworthy business may, with God's help, be accomplished as quickly as possible. And both for this matter itself, and for other matters and causes, closely concerning the honour of Almighty God, and of our said Church, and likewise concerning the rights, privileges, liberties and immunities of the said Church, we have thought fit to call together our brethren and fellow-canons, and holders of dignities and prebends in the said Church, now absent, for the Monday next preceding the Feast of the Annunciation of the Blessed Virgin Mary, next ensuing. We do earnestly require and beseech you, and by the tenor of these presents do peremptorily cite you, that on the said Monday ye do timely meet us in the Chapter-house, to deliberate concerning the premises, and matters concerning them, and to impart your sound and wholesome counsel, and to receive what shall happen to be ordained by the united counsel of your brethren then and there present in convocation. May the clemency of the Saviour keep you in prosperity. Dated in our Chapter-house at York, the 28th day of January 1462.”

On which Monday, the 21st of March, the persons who convened the convocation duly assembled in the Chapter-house, at the accustomed hour of Chapter, as they did also by adjournment on the Tuesday, the 22nd, when the convocation was further adjourned until the morrow, the 23rd of the said March:—

“On the which morrow, there appearing the Venerable the Dean, Master John Pakenham, the Treasurer, &c. &c. and having held a long and earnest deliberation of and concerning the matter for which the convocation was made, and in part expressed in the letter of citation, did resolve, by the unanimous consent and assent of all and each holding dignities, and their fellow-canons then present, and of the proctors of those absent, (to grant) to God and to the Church of St. Peter of York, for the causes expressed in the aforesaid letters of citation, one entire tenth of all and each of the dignities and prebends, according to the second new valuation, to be paid in equal portions at the terms underwritten, to wit, on the Feast of the Nativity of St. John the Baptist next ensuing, and on the Feast of the Nativity of St. John Baptist in the year then next following, deputing myself, John Saxton, to collect the same, being empowered to levy the said tenth with any manner of canonical coercion.”

The convocation was then adjourned to the following day, and was then further adjourned; and after several adjournments, the causes of which do not appear, it was finally determined that it should assemble on the 17th day of August next ensuing.

"On the arrival of which day, the Venerable Master Richard Andrew, Dean, &c. &c. being assembled in the Chapter-house, (immediately after the *Preciosa* had been chaunted,) and there publicly holding convocation, did decree as follows:—In the first place, whereas 'holiness becometh the House of God,' they considering that within the said Cathedral and metropolitan Church, the solemn Feast of the Dedication of the Church hath for a long time past been passed over in silence, and altogether omitted, not without the great wonder of many persons, considering that in almost all the churches throughout the province of York, the day of their dedication is solemnly celebrated: for the honour of God and for the credit of the said Church and of the whole province, in order that She who is acknowledged to be the mother and chief of all churches throughout the province, may become an example unto all her daughters and members, may more fitly preside over them, and more suitably agree with their practice, did appoint, that in every year for ever, *the Feast of her Dedication*, on the first day of October, together with the seven days following, be solemnly celebrated in the same, according to the ordinal of the said Church established aforetime. And that the same be a double festival, and that henceforth it be becomingly observed, both in the Choir with a double office, (except only the delivery of the candles called 'lez Cristians,') and at table in the houses of the Canons." ¹

Nothing is here said of the proposed canonization and translation of Archbishop le Scrope; nor are those subjects any further noticed. The measure may possibly have been thought in convocation not expedient, or not likely to be favourably received by the Court of Rome; but the memory and the tomb of the Archbishop continued to be held in great veneration.

In the Chamberlain's half-yearly account ending at Martinmas 1462, the following expenses are noticed as having been incurred by the renewal of the Feast of the Dedication of the Church:—"Paid for the making of a new banner for the Feast of the Dedication of the Church of York, this term, 13*d.*; and for writing the history of the said Feast in four books, together with other writings in the processionals, this term, 2*s.* 2*d.*; also paid for 4 lbs of wax consumed on the Feast of St. Edward the King, by the ministers of the Chapel of our Lord the King, and on the Feast and octave of the Dedication of the Church, 2*s.* 0*d.*"

Mr. Torre,² from some register or book, not now known to exist, indicated by B. p. 231, records that during the third year of Edward IV., A.D. 1463, the Minster of York was burnt. Other writers have noticed the event; but the Author has not met with any particular account, or with a fabric roll, that gives the least information relative to the part of the Church destroyed or injured, or the extent of the damage; or, indeed, that makes any mention of it; unless the following visitation notice, made in 1520, has reference to it: namely—"A goodly well in the Crowds³ which hathe beene used in old tyme and did grete good, what tyme as the Churche was borned."⁴

Although nothing extraordinary had appeared for several years to enhance the fame of St. William, the patron of the Church, yet the devotion to him seems to have continued with unabated ardour. Among the decrees issued by the convocation held in the Chapter-house on the 17th of August A.D. 1462, was the one given in p. 63, for the bearing of the portable bier or shrine of St. William; and so large was the attendance of the faithful at the Cathedral Church on the annual Feast of St. William, that the inhabitants of St. Clement's entreated the Archbishop to transfer the anniversary of their Feast to some

¹ Regist. Ty. fol. 72.

² MS. on the Cathedrals, Abbeys, &c. fol. 239.

³ William of Worcester calls the crypts of old St. Paul's, the "Croudes."—Itinerary, p. 201. The well in the crypt of the Cathedral yet remains, but is much neglected. (Croudes, or Cruddes, see p. 198.)

⁴ Regist. V c. fol. 152 b.

other day, (it occurring on the Feast of St. William,) in order that the attendance at their parish church might not be so much neglected. The following memorandum thereof is recorded :—

“(Concerning) the translation or change (of the festival day) of the Dedication of the Priory or House of St. Clement, near York.

“ William, &c. To his well-beloved daughters in Christ, the Prioress and Community of the Priory or religious house of St. Clement, near York, unto which the parish church of St. Clement is impropriated, canonically united, and annexed; and unto the inhabitants and parishioners of the said Church, greeting, &c. Whereas the Feast of the Dedication of the said Church hath been appointed to be solemnly kept every year on (the anniversary of) its Dedication, to wit, on the Festival of St. William, on which Festival the parishioners, of both sexes, of the said Church do yearly resort in great numbers to our Cathedral Church of York, wherein the divine offices are celebrated unto the praise of God, and in honour of St. William, whose body and relics repose therein, leaving their own said parish church as it were forsaken; wherefore ye have humbly petitioned us, that the Feast of the Dedication of the said Church might, for the greater enlargement of God’s worship, be transferred unto some other day :—We, being favourably inclined unto your just and godly supplications, have thought fit, with your consent and assent, and that of all others interested in the matter, (and) in order that the said Feast be observed with wholesome reverence by Christ’s faithful, that the said Feast of the Dedication be yearly transferred unto the Sunday next after the Feast of the Apostles SS. Peter and Paul: and we do by the tenor of these presents (so) transfer and change the same, and do ordain and appoint that it be yearly celebrated with due solemnity on the said Sunday; strictly enjoining all and sundry the parishioners of the said Church, that on the said Feast so by us translated, appointed, and ordained, they do, out of reverence to God and to the Dedication aforesaid, reverently assemble at their said parish church, and devoutly assist therein at the divine offices, as is proper and their duty. Given under our Seal, at our Manor House of Scroby, the 12th day of July A.D. 1464, in the 18th year of our consecration, and 12th of our translation.”¹

Archbishop Bothe or Booth having held the See about twelve years, died at Southwell, September 12th, A.D. 1464, and was interred in St. John Baptist’s Chapel on the south side of that Church. He bequeathed by will, dated Southwell, 26th day of August 1464, to his spouse the Cathedral Church of York, one mitre and his pastoral staff.²

The successor to Archbishop Bothe, was George Nevile, brother to Richard Nevile, the great Earl of Warwick, that setter-up and puller-down of kings. George was raised by hasty preferment to high and important stations. He was appointed Prebendary of the Prebend of Masham in 1446. He also became the Prebendary of the Prebend of Thorpe, in the Church of Ripon; and in 1458, Master of St. Leonard’s Hospital in York. In 1459 he was elevated to the See of Exeter; and in 1460 made Lord High Chancellor of England. He was further raised from Exeter to York; the Bull for his translation is dated St. Peter’s, at Rome, in the year of the Incarnation of our Lord 1465,³ which was published in the Cathedral of York, June the 4th. The temporalities were restored to him June the 17th; and on the 6th of September the pallium was delivered to him in Cawood Castle, by the Bishop of Lincoln, specially appointed, which was done in the presence of the Archbishop’s brothers, Richard Earl of Warwick, and John Earl of Northumberland. On the 15th of January A.D. 1466, the Archbishop was enthroned in his Archiepiscopal seat, and the same day gave his Installation

¹ Both’s Regist. fol. 222.

² See the Inventory in Dugdale’s *Monasticon*, where these gifts are described.

³ Regist. T y. fol. 73 b.

feast; the greatest entertainment, it is said, that ever subject made, whether as regards the quantity of provisions or the number and quality of the guests.¹

It is much to be regretted that no fabric rolls have been found for any of the last six or seven years, especially as they might have tended materially to establish not only the actual progress and state of the Large Tower and the north Bell Tower, but also the progress of the vault of the Choir by painting and gilding, and the gradual erection of the new prebendal stalls: for it is very probable that about this period the wall of separation made between the two portions of the Choir was gradually taken away, and that the new Altar, its Reredose, and other requisites for the splendour of the whole Choir, were regularly and rapidly advancing towards completion. And it is also very probable that the internal furnishing and adorning of the Choir was very nearly finished; for a very imperfect remnant of a fabric account roll, which seems to be assignable to this year (1465), gives the total of expenses and burthens on the fabric fund, during the preceding twelve months, at £318. 18s. 10½d., and a remainder of £59. 12s. 4½d.; and among the items of expenditure are the following, relating to the cleansing of the Choir:—"Paid in pence for Alis Anem, 3 'Brosches,' 8d.; brooms bought for cleansing the Reredose in the Choir, stalls and walls of the Church this year, with wages, 2s. 3d.; to workmen cleansing the Church for two days, 2s. 8d."

From the Catalogue (MS. No. 20. fol. 8 b.) of Indentures, &c., formerly in a chest M, and division K, it appears there were five documents showing that on the 1st of April 1465, an indenture, which had been held for the last eighty years, and had expired, was renewed with Master William Malster, Prebendary of Fenton, for two acres of land and its appurtenances lying in the field of Huddleston, near Sherborne in Elmet, to be used as quarries for the fabric of the Cathedral Church, for a further term of nineteen years; the said Master William Malster and his successors to receive annually, on the Feast of St. Martin in the winter, twenty pence of lawful English money for all secular services. The Dean and Chapter confirmed the indenture on the 12th day of April the same year.

As the Large Tower and the Bell Tower are chiefly erected of stone obtained from the quarries at Huddleston, it may be safely inferred from this notice of indentures, that the Large Tower was yet far from being completed, which inference is supported by documents which will be given in the subsequent pages. In the remnant of the fabric roll for this year, as previously mentioned, there are the following items of expenses concerning the quarries at Huddleston:—"Paid in pence for one pipe of red wine, £3. 4s. 8d.; given to Sir John Langton, Knight, for the renewal of the indenture touching certain bounds in the quarry of Huddleston, according to the order of the Lords of the Chapter, with 6s. 8d. given to the same for his trouble at York during the time of sealing the said indenture."

This John Langton it seems was considered a benefactor to the Church, and his benefaction was acknowledged in the public manner explained in the following items of expenditure in the remnant of the fabric roll:—"Paid to John Payntor of York, for painting the royal arms and those of John Langton, Knight, above the south entrance of the Cathedral Church of York, with one picture for the dial of the clock in the said Church, according to agreement, 13s. 4d."

The master mason having probably died during the year 1466, the Dean and Chapter, on the 20th day of December of the same year, appointed Master Robert Spyllesby, mason, to that important office,

¹ See a description thereof in the additions to Leland's *Collectanea*.

for the term of his life, he receiving from the fabric fund for every week that he laboured for the advantage of the fabric, 3s. 4d., and a salary of 26s. 8d. sterling, every year; he never to be absent without a special licence, and that for such leave of absence his wages were not to be abridged.

Again, it unfortunately happens that there are years without their fabric accounts, as, now that the Choir and Large Tower must be nearer and nearer completion, the items contained in the absent accounts would have been very valuable. Happily, however, there is an account for this year, 1470. It is made by Master Samuel Browne, keeper of the fabric, and dated the 19th day of December, by which it appears that the fund for the year was £261. 4s. 2½d., and that the burthens and fabric expenses amounted to £235. 0s. 7½d., leaving a surplus of £26. 3s. 7d. Master Robert Spyllesby was the master mason; John Foster, master carpenter; William Plomer, the plumber; and Matthew Pety, the glazier. The large number of twenty-one masons and an apprentice were now employed, and four carpenters.

From this fabric roll no positive information is obtained as to what parts of the edifice were in progress; but there can be no doubt but that the Large Tower and north Bell Tower were both yet regularly and rapidly, under the large number of masons and their assistants, advancing towards completion; and by the roll it is evident that a large stock of stores was forming, of boards, thick-boards, and waynscotts, and that not less than 81 large oaks were purchased for store, probably for the roof of the Large Tower, and the vault thereof, as there was paid to Jacob Dam, the carver, for his working in the fabric during nine weeks, £1. 7s. 0d., and for his assistant for the same period, 18s. 0d., both being probably employed on some of the parts of the vault.

The accounts show the names of seven masons who were working specially in the Church, probably in the Choir, from the Feast of St. Andrew to the Feast of the Nativity of our Lord. It also contains the following items, which form evidence that a regular furnishing and repairing was in progress in the Choir:—"Paid to Thomas Jenkyn, for making the chandelier in the Choir of the Church of York before the image of Blessed Mary, 4s. 0d.; and to Robert Spyllesby, for painting the said chandelier and gilding the same, 3s. 4d.; and to John Andrew, for mending two holy-water fatts, two chandeliers and one reliquary, 3s. 0d.; and paid for mending the large Cross, broken by accident on the Feast of the Holy Innocents, 3s. 8d.; and for mending the figure of St. Stephen, 6d.; and for repairing divers reliquaries, 2s. 0d.; and for making two bellows for the large organs, and repairing them, 15s. 2d."

At this period, painters that could paint in imitation of marble were needed for some part of the new edifice, and it appears that Master Robert Spyllesby, the master mason, had to go in search of such skilful men, probably to London, for there was paid to him, according to an order of the Lords (of the Chapter), "for riding with a servant for the 'Marblers' for twenty-eight days, for each day 1s. 4d., the sum of £1. 17s. 4d."

Richard Andrews, the Dean of the Cathedral Church of York, appears to have been not merely a zealous forwarder of the fabric, but an encourager of the establishment of the Vicars, and a benefactor to their interests. And the Vicars, through their Custos, Master William Hoton, decreed an indenture of gratitude for the benefits received, from which the following is extracted:—

"To all the faithful of Christ who shall see or hear of this present indenture, William Hoton, Custos of the College of the Vicars Choral of the Cathedral Church of York, and all and sundry Vicars of the said Choir, greeting in the

embraces of the Saviour. Whereas according to the precept of the Apostle, the Teacher of the Gentiles, we ought not to forget deeds of benevolence and communications, we the Custos and the Vicars aforesaid, retaining in our memory the very many benefits and communications which the venerable Master Richard Andrew, Dean of the Cathedral Church of York aforesaid, hath liberally bestowed upon us and our College, especially by the appropriation of the parish church of Nether Walop, in the county of Southampton, made for our use and benefit, and especially remembering with what great constancy he by his power and authority, as far as he was able, and not without labour and expense, restored to us, by securing the said appropriation from those who were desirous to impugn the same: Wherefore, firmly retaining in our minds, never to be obliterated, his liberal munificence in that he graciously bestowed on us the sum of fifty pounds in perpetual confirmation of the aforesaid appropriation, and being providently desirous, as far as we can, to recompense the said venerable person who hath bestowed on us such great benefits,—Know ye, that we, by the unanimous consent and assent of our whole College, and of our certain knowledge, do grant, and, by this present indenture, for ourselves and our successors, faithfully promise the said venerable person, with the license of the venerable the Chapter of the said Cathedral Church, which is first to be solicited and obtained in this matter, that on the day of the obit of the said Master Richard, if it can then conveniently be done, otherwise within the three days next before or after, as may more conveniently be done, we will celebrate every year, for ever, an obit solemnly and with note, and power of the Choir, and in silken Copes, and solemn exequies, namely with Placebo and Dirige, and with commendations of souls, and with the Mass ‘De Requie in Crastino,’ both for the soul of the said Master Richard, and for the souls of his father and mother, and all his benefactors, and for the souls of all the faithful departed &c. &c. Dated 14th day of June A.D. 1471.”¹

The fabric accounts for the year 1471 are fortunately yet extant. They are made up to the 29th day of November, by Master William Ward, keeper of the fabric; and the roll is of inestimable value, for several of its contents establish, by undeniable facts, the correctness of several previous statements which have been advanced as probabilities relative to the progress of the Large Tower; and show that *this* was the year that gave a roof to that noble structure. The accounts show that the fund for the year was £318. 14s. 7d., that the burthens and fabric expenses were £296. 4s. 8d., and that there was a surplus of £22. 9s. 6d. The same masters of workmen appear as in the last year’s account, but the twenty-one masons then employed are now reduced to eight, while the carpenters are increased from four to seventeen.

The items in the masons’ account give no information as to the part of the fabric upon which they had been working; yet, from the general and particular allusions in the items extracted from the roll, there is positive evidence that the Large Tower had now received its roof, and that the vaulting and glazing of it were in progress.

The large number of carpenters employed implies the vastness of the work of the roof and vault combined; and independently of the eighty-one large oaks and other items of timber bought last year, a large quantity of boards and thick-boards were purchased this year also; for example, of John Wilden of Brandesby, alone, were bought 480 thick-boards at 3s. 8d. the hundred. And in the sawing department of timber, John Alen was paid for sawing 10 rods and 120 feet, at 2s. 6d. each rod; and John Skymyn, for 25 rods and 120 feet at the same price; and John Deverill, for sawing 15 feet at 1½d. each foot.

The following items in the plumber’s department imply, by the additional labour and time, that something like the roof of the Large Tower must have been receiving its covering by the persons named; to wit:—“Paid to John Plomer, for working in the fabric for three weeks and four days, at

¹ Regist. T b. fol. 150.

3s. 4d. each week, 12s. 2d.; and to Robert Humfroy, for working in the same fabric for four weeks and five days, at 3s. each week, 14s. 6d.; and to John Plomer, an apprentice, for six weeks, at 2s. each week, 12s."

The following items give positive evidence that the vault was forming, and its bosses or nodes mostly carved, this year:—"Paid in wages to three men, for labouring at Cawod about the cutting of wood bought for bosses, 6s.; and to divers men of Dyghton, for the carriage of wood for bosses, from the wood of Dyghton unto the close of the Cathedral Church, 7s. 4d.; and by wages to David Carver, for working for seventeen weeks and five and a half days, (at carving,) at 3s. each week, £2. 13s. 9d.; and in pence paid to David Carver, for the carving of certain bosses, according to an agreement made, in the gross, 17s. 4d.; and in remuneration given to the said David Carver, by the spontaneous will and grace of the Lords (of the Chapter), 10s."

The following items form positive evidence of preparation for the glazing of the windows:—"And to John Gylyot, for one ton of Spanish iron, 100s. And to George Redeshaw, smith, for working half a ton of iron into bars for the great Bell Tower (Large Tower), 30s. 2d."

The following items from the glazing department are also positive evidence, that the lights for the windows of the Large Tower, although not mentioned, were rapidly advancing in formation, and that Matthew Pety was the painter of the present existing cross-keys with their wreaths of laurel:—"Paid to Thomas Nelson of York, for 60 'wysps' of glass, price each wisp, 10d., with carriage, 4d. = £2. 10s. 4d. And paid for one wisp of ruby glass, 16d.; and to Robert Glasman, for one 'seam' and half of English glass, price per seam, £1. 6s. 4d. = £1. 19s. 6d. And to John Polyngton of York, for one wave and half, and 28 wysps of glass, price per wave, £1. 13s. 4d.; total with carriage, £3. 16s. And by wages to Thomas Coverham, glazier, for working at the fabric for thirty weeks, one day and a half, at 3s. each week, £4. 10s. 9d. And to Thomas Clerk, for working at the same work for eleven weeks and four days, at 3s. each week, £1. 15s. And to Thomas Shirwynd, for twenty-five weeks, three days and a half, £3. 16s. 9d. And to Thomas Franklan, for twenty-four weeks, one day and a half, £3. 15s. 3d. And in wages to John Pety, for working at the same for one week and one day, 3s. 6d. And to Richard Hudson, for fifteen weeks and one day, at 3s. each week, £2. 5s. 6d.; and to William Cartmell at the same works, for four days and a half, 2s. 3d.; and in wages to Matthew Pety, (the master glazier,) for working at the work of the large windows, for twenty-two weeks and a half, at 3s. 4d. each week, £3. 15s.; and in pence paid to the said Matthew Pety, for the making *twenty-four* 'peynes' (compartments) of glass according to agreement, made in the gross, over (and above his wages), 20s.; paid to the same, by the Lord the Dean, for the making other *twenty* 'peynes,' and *four* more, given by the said Lord the Dean, for the painting of the same, £1. 4s.;¹ also paid to the said Matthew Pety, for forty small parcels of colours for the said peynes, 12d.; and to William Teele of York, for forty small pieces of yellow glass for the colouring the said peynes, 12d.; and in regard to what was given to the same glaziers at divers times, 2s. 4d."

It is very probable that the north-west Bell Tower was rapidly advancing towards completion, and that the following items are preparatory for the minor bells subsequently placed therein:—"Paid to John Hoton, for making six 'Bolsters' of brass for three new minor bells, 17s. 8d.; and to Adam

¹ These forty-eight compartments, or 'peynes,' are undoubtedly the compartments adorned with cross-keys and wreaths of laurel, which are yet in the eight windows of the Large Tower.

Hudson, smith, for making two new tongues with the tire of the new bells, and for repairing of one axe belonging to the fabric, £1. 15s. 4d."

During the year there was "paid to Thomas Loksmyth, for twelve locks and keys for the 'Armorial' (Aumbry) at the Altars of St. Stephen and St. John; also for twenty-four iron nails with rings, 7s. 5d."

An imperfect fabric roll, without a date, must now give evidence; but the Author has, without hesitation, assigned it to the year 1472, from the items recorded therein, relative to the death of the master mason, Master Robert Spyllesby, who died in 1472; and also the reward bestowed upon his successor, Master William Hyndeley, before he was fully appointed to that important office. Thus:—"Paid in wages to William Hyndeley, Warden of the Lodge of Masons, for working in the office of the master of the masons, it being vacant by the death of Robert Spyllesby, for twenty-four weeks, at 3s. 4d. each week, £4. 0s. 0d.; and for a reward given to the aforesaid William Hyndeley, Warden, by the grace of the said Lords (of the Chapter), 13s. 4d."

This account roll of the fabric shows that the fund available for the year was £278. 17s. 8d., that the burthens and expenses were £274. 2s. 10½d., and the surplus was £4. 14s. 10½d.; and that, with the exception of the master mason, the same masters superintended the different offices as in the roll of last year. Fifteen masons, one apprentice, and fourteen carpenters, are accounted for: and although it is not mentioned upon what they were employed, yet there cannot be a doubt that during the early part of the year the masons were finishing the battlements, and the carpenters the vault, of the Large Tower.

This roll of accounts is also of inestimable value, for the evidence it gives, in union with the roll for last year, that during this year 1472, the vault, the windows, and painting and gilding of the Large Tower were completed; for the following items give positive evidence that the glazing of the windows was not finished during the last year, but was still in progress this year:—"Paid to John Pety of York, for 30 wysps of glass, price each wysp, 8d., more in the whole 12d. = 21s. 0d.; and to John Ekworth, of Bridlyngton, for one wave of glass, £1. 13s. 9d.; and in wages to Matthew Pety (the master glazier), for working on the fabric for eight weeks and four days, at 3s. 4d. each week = £1. 8s. 8d.; and to John Pety the younger, for working for eight weeks, three days and a-half, £1. 5s. 9d.; and to Thomas Shyrwynd, for working for twelve weeks and two days, £1. 17s. 0d.; and to Robert Pety, an apprentice, for working for ten weeks and three days, at 2s. 0d. each week, 21s. 0d.; and to Nicholas Smythe of York, for one large scaffold (or grate) of iron, bought for the glaziers (to vitrify their painting upon), 12d."

The following items are positive evidence of the completion of the Large Tower during this year by painting and gilding:—"And in payments made to divers persons for things necessary for the painting the great Bell Tower (the Large Tower), namely, for 3,100 (leaves) of beaten gold, £10. 6s. 8d., at 6s. 8d. each hundred, with carriage of the same, 2s. 0d.; also two casks of linseed oil, £3. 13s. 8d.; twelve pounds of 'vertgreas,' 9s. 0d.; two pounds of blue 'ynde,' 12d.; two pounds of 'vermeyon,' 3s. 4d.; six pounds of red lead, 8d.; 'fresed ledez,' 7d.; two pounds of 'occor,' 6d.; fat oil, 16d.; two stones for grinding the colours, 6d.; to one box bought for the keeping of the painters' tools, 3d.; white feathers,¹ 2s. 0d.; 'vernych,' 2d.; four pounds of masticot, 2s. 6d.;

¹ Peacocks' and swans' feathers were generally used by painters: see Stevenson's Supplement to Ely Cathedral, p. 66.

twenty-six dozen and seven pounds and a half of white lead, 34s. 0d., with carriage of the same from London unto York, 7s. 0d.; and in fees for the same work, for twenty-six weeks, two days and a-half, at 3s. 0d. each week, £3. 19s. 3d., with the reward to the same given by the favour of the Lords the Dean and Chapter, £2. 0s. 0d.—Total £23. 4s. 5d.”

Whilst the Large Tower was thus receiving its completion, every thing that could give a similar finish to the Choir was regularly supplied or put in hand, as is implied by the following items:—“Paid to Robert Founder of York, for fourteen chandeliers of copper, made new, to hang before the High Altar, in the Choir of the Church of York, £1. 4s. 10d.; and to John Symson of York, for ten pounds of brass wire, price per pound, 7d. = 5s. 10d.; and seven pounds of iron wire, by the pound, 3d., more in the whole 3d. = 2s. 0d.; and to the same for making chains of brass (wire) for the said chandeliers in gross, 3s. 0d.; and for two pounds of masticot for painting the aforesaid chandeliers, 1s. 2d.”

That the Large Tower and the interior of the Choir were considered to be so far completed in all respects during the early part of this year, as to admit of the Church being consecrated anew for divine service, is satisfactorily proved by the following act of convocation, to the effect *that the Church should be consecrated*; and that the Feast of the Dedication, which was (on the 17th of August 1462) decreed to be annually kept on the 1st day of October,¹ should be transferred, and thenceforth annually kept on the 3rd of July, the day of this new consecration.

“Acts done in the Convocation solemnly celebrated by the venerable Richard Andrew, Dean, and the Chapter of the Cathedral Church of York, held in the Chapter-house thereof, on the morrow of the Feast of the Holy Trinity, to wit, the 15th day of May, in the year of our Lord 1472.

“Concerning the Dedication of the Church.

“In the first place, it was ordained and concluded, that inasmuch as doubts are entertained respecting the consecration of the Church, and also inasmuch as it has been rebuilt anew, *the Church shall be consecrated on the 3rd day of July next ensuing; and that on the same day the Feast of the Dedication shall be celebrated in time to come*, with the seven days following, according to the ordinal of the said Church, of old established; and that the said Feast be hereafter observed as a Greater Double, both in the Choir and at the Table of the Canons, as is becoming, with a double office.”²

This year, it seems, a bell was taken from the belfrey or clock, and Thomas Locksmyth was paid for the making of new chains for the clock at the time of removing the said bell, 4s. 2d. It is probable that the bell, from its good tone, was placed in the south-west Bell Tower, with other bells for chimes.

From the large number of masons employed during the year 1472, and perchance a year or two after, the Author is induced to believe that every exertion was in force to give an appearance of completion to the external parts of the fabric, particularly to the north Bell Tower, which he supposes was completed to the battlements by the masons in 1474, and roofed and otherwise essentially furnished; and although this supposition cannot be supported by the evidence of the fabric roll for the year 1473, yet the supposition is placed beyond conjecture by the evidence of the fabric accounts for 1474, made up by Master William Ward, keeper of the fabric, on the day after the Epiphany of our Lord, 1475.

¹ See p. 246.

² Regist. X a. fol. 47 a. : also, Regist. Ty. fol. 75.

The roll of accounts is imperfect at the beginning, and is deficient of the sum available for the year. It however shows that the sum of £368. 3s. 11d. was expended in the regular burthens and outlay on the fabric, and that the year ended with a surplus of £49. 6s. 0d. Master William Hyndeley was master mason, who had only two apprentices and three labourers employed; whilst Jacob Whynefeld, who was the master carpenter, had five men employed. And there were three plumbers and one apprentice, to wit, William Plomer, who worked at the fabric for 15 weeks; John Middleton, for 113 days; Robert Burton, for 86 days; and Robert Newton, apprentice, for 16½ days. And in their department was bought the large quantity of 21 fother or 3,780 stone of lead, at £3. 13s. 4d. the fother, less by the whole 6s. 8d., yet costing £76. 13s. 4d., without the charge of 10s. 6d. for carriage of the same from the crane at York to the close of the Church; the plumber's account alone amounting to £86. 10s. 10d. for time and materials: which circumstances seem to imply that in the year 1474 the north Bell Tower was roofed and covered with lead, although it might not be pinnaced.

This year the clerestory windows of the same tower, it is supposed, were glazed; for there was "paid to John Fattyng, smith, for making bars of iron for the windows in the north Bell Tower, (*campanili boreali*) of the Church, 4s. 0d.;" and Master Robert Pety, the glazier, was employed for fifty-seven days; Thomas Hudson, for fifty-nine days; and William Burton, an apprentice, for twenty-one days.

This year the first of the four bells, called afterwards the Lady Bells, was hung in the north Bell Tower, and the clock, which had its bell taken from it in 1472, had now a new one given to it. Thus, "Paid to John Hoton of York, for one bell, to wit, the first of the four smaller bells in the north Bell Tower, weighing 7 cwt. 2 qrs. 6l. bs., at 30s. 0d. per cwt. = £11. 6s. 7½d.; and to the same, for another bell bought for the clock, weighing 17 cwt. 2 qrs., at 30s. 0d. per cwt. = £26. 5s. 0d.; and to Thomas Smyth, assisting John Newbald, in making tyres for the said bells, and one clapper for one of them, 2s. 0d."

This year chimes were formed and attached to the bells in the south Bell Tower, wherein they remained until demolished in 1752. Thus:—"In money paid to John Birdsall of York, for 200 lbs. of iron, bought for the chimes, at 4s. 3d. each hundred = 23s. 3d.; and to Marione Kent, for seven 'garbs' of steel, bought for the same, at 5½d. each garb = 3s. 2½d.; and for wine given to the Vicars of the Choir for trying the bells and composing a tune for the said chimes, 15d.; and to William Lamb of York, for one 'toverirne,' bought for the smiths' bellows, 16d.; and for eight quarters and one bushel of charcoal, called 'rallycole,' bought for the works of the said chimes, price each quarter, 16d. = 11s. 10d.; and in pence paid to John Newbald, chime-maker, in part of payment of his wages, £1. 3s. 4d."

The exterior of the fabric no doubt assumed more and more the appearance of completion, as the towers and other parts were added to it; and by the following memorandum, evidence is given that the south side of the western portion of the Choir had remained for many years without its battlement and pinnacles, and that they were materially assisted in their formation by the liberality of Dean Andrew:—"And in money paid to divers masons for making two battlements, one above and the other below, with the 'fynyallis' (*pinnacles*) on the south side of the Choir of the Cathedral Church of York, beyond the hundred marks granted and contributed by the Venerable Master Richard Andrew, Dean of the said Church of York, to the works of the same, out of his devotion, £24. 13s. 5d."

Those battlements and pinnacles are now entirely replaced by new ones. Those on the clerestory were removed at the time of the general repairs after the fire of 1829. Those on the aisle were considered in a dilapidated and dangerous state, and therefore were taken down in 1842. On this removal it was discovered by the weather-beaten upper surfaces of the ashlar course above the cornice and the string-course of the buttresses, that upon those courses the additions of the year 1474 had been placed; and David Bannister, the deputy master mason, (not knowing the fact of any delay having taken place in the regular finishing of the structure,) was astonished by the discovery, and affirmed that there must have been an absence of battlements and pinnacles on this part of the Choir for several years.

In the accounts are also the following items: "Paid to Richard Soureby, for mending the bellows of the organ at the Altar of the Blessed Mary (in the crypt), 8*d.*, and to Richard Glover, for glue for the same work, 4*d.*; also paid to Henry Ward, painter, for repairing the reredose above the High Altar, 3*s.* 4*d.*."

Dean Andrew probably considering his life coming rapidly to a close;¹ and having already received from the Vicars Choral a testimony of their intention to have the anniversary of his death solemnly commemorated (see p. 249); and having promoted the honour and welfare of the Church on several occasions—became desirous of founding and endowing a Chantry of two priests, to celebrate for ever the Divine mysteries for the benefit of his soul and the souls of his relations and friends; and for the accomplishment of this pious purpose he obtained letters patent from his Sovereign the King, which, together with the objects of his intention, are made known in the following brief notice:—

"To all the sons of Holy Mother Church who shall see or hear of this present writing or indenture, Richard Andrew, Dean of the Cathedral Church of the Blessed Peter of York, and the Chapter of the same, greeting, in the embraces of the Saviour. Know ye, that we, with becoming reverence, have received the letters of our most excellent, most Christian Prince and Lord, the Lord Edward, by the grace of God, King of England and France, and Lord of Ireland, sealed with his great seal, containing among other things, that we, Richard the said Dean; John Pakenham, Clerk; William Pateman, Clerk; John Gysburgh, Clerk; together with Richard Pygot, Serjeant-at-Law; some or any of us, be enabled to found a perpetual Chantry of two Chaplains, who shall celebrate the Divine mysteries for ever in the said Cathedral Church of York. Wherefore I, Richard, Dean of York, aforesaid, with the common consent and express will of the said John Pakenham, William Pateman, John Gysburgh, my brethren, and of the said Richard Pygot, taking upon myself the burthen of making the foundation and ordination of such Chantry, have founded, erected, created, and established, such perpetual Chantry of two perpetual Chaplains, to celebrate the Divine mysteries every day in the gallery (*in solario*) before the image of the Holy Saviour in the Cathedral Church of the Blessed Peter of York aforesaid, on the south side of the said Church, for the healthy state of the aforesaid most dread Prince, of his well-beloved consort Elizabeth, Queen of England, and of the Most Reverend Father and Lord in Christ, the Lord George, by the Grace of God, Archbishop of York, whilst they live, and for their souls when they shall be departed out of this life; likewise for my healthful estate whilst I shall live; and for the healthful estate of the said John Pakenham, William Pateman, John Gysburgh, and Richard Pygot, whilst they shall live; and for our souls when we shall have been withdrawn from this life; and for the souls of all the faithful departed. And which said Chantry I accordingly do so found, erect, create, and establish, &c. &c." ²

¹ The Dean resigned the Deanery on the 6th May 1477, and died soon after. He was buried in the south cross, but where is now unknown.

² Regist. T b. fol. 151.

This Chantry, founded by Dean Andrew in the cell marked m on the south side of the Choir, in Plate I., became a concentrated one of several other Chantries; for whilst it was known as the Chantry of St. Saviour,¹ or of Holy Cross,² or at the feet of the Crucifix,³ it was established in honour of Almighty God, Father, Son, and Holy Ghost; also of the Blessed and Glorious Virgin Mary; of St. Anne, the Mother of the Virgin Mary; and of all the Saints.⁴ Consequently the cell was known as the Chantry of the Holy Trinity,⁵ of the Blessed Virgin Mary,⁶ of St. Anne,⁷ of St. Jerome,⁸ of St. Andrew,⁹ and probably of some other Saints, under whose titles there were Chantries established for certain individuals: and this is an instance of the difficulty of ascertaining correctly how many Altars there were in the Cathedral; for certainly there never were so many single Altars as have been reported.

Nearly the whole of the time that Archbishop Nevile held the See, he was in trouble through a jealousy which the King entertained towards him. Having suffered many privations and much anguish of mind, he died at Blithlaw on the 8th of June 1476, as he was on his way to York, and was buried in his own Cathedral; but in what part of it is uncertain.

Master John Pakenham, Treasurer of the Church of the Blessed Peter at York, by will dated 20th of July 1477, gave to the fabric of the said Church of St. Peter, ten pounds of English money.¹⁰

Laurence Bothe or Booth, half brother to William Bothe, who died in possession of the See in 1464, succeeded Nevile. He was consecrated Bishop of Durham in 1457, and on the death of Archbishop Nevile was translated to York, where, on the 8th of September 1477, he was, with the usual solemnities, introduced and installed in his Church of St. Peter, there being present the Lord Abbot of the Monastery of St. Mary of York; also the Abbots of Selby, Fountains, Kirkstall, and a great multitude of the Clergy and Gentry, and Richard Laton, clerk and public notary.¹¹

No fabric or Chamberlain's accounts are known to be extant for the years 1475, 1476, 1477, or 1478: therefore it is quite uncertain what was done to the fabric during those years. But it can easily be conceived that a regular progression would continue on such parts as might need completion; and the Author is induced, from the evidence of Master William Ward's fabric accounts, made up to the 28th of November 1479, to imagine that the design for the present magnificent rood-loft, or, as it is now commonly called, organ screen, was conceived during the latter part of those years.

When the calamitous fire of 1829 had destroyed the stalls of the Choir, it was made evident by the appearance of the mortar at the joints of the rood-screen, which, while soft, had been pressed against the wood-work of the stalls, that the screen had been erected subsequently to the erection of the stalls, and that there was a portion of a plain-tooled ashlar wall of twenty-four inches in thickness below the bearing-timbers of the stalls, and from thence upwards about fourteen or fifteen inches in thickness, forming not only a support to the back of the stalls, but also a part of some temporary

¹ Regist. G f. fol. 14.

⁴ Ibid. G f. fol. 95, 176.

⁷ Ibid. G f. fol. 23.

¹⁰ Ibid. B y. fol. 327 b.

² Ibid. G i. fol. 86.

⁵ Ibid. G i. fol. 86.

⁸ Ibid. G i. fol. 86.

¹¹ Ibid. G i. fol. 160.

³ Ibid. G f. fol. 24.

⁶ Ibid. G i. fol. 148.

⁹ Ibid. fol. 204, 212.

termination to the present Choir; for other subsequent discoveries have proved that the situation of the present screen is that of the termination of every Choir successively in St. Peter's Church of York.

The fabric accounts for 1479 show that the fund available for the year was £343. 2s. 8d.; that the expenses were £240. 19s. 1½d.; viz.:—burthens, £118. 1s. 10½d.; applied to the fabric, £122. 17s. 3d.; and that there remained £102. 3s. 6½d. Master William Hyndeley was master mason; Jacob Whynfeld, master carpenter; William Plomer, the plumber; and Robert and John Pety, the glaziers. There are mentioned eleven masons and two apprentices; among the entries of which, are the names of the following individuals, with their special employments; which circumstance, being very unusual in the fabric accounts, may be considered as importing some such particular undertaking as the rood or organ screen:—"Paid in wages to Jacob Dam, the carver, for working for twenty-five weeks, at 3s. 0d. per week = £3. 15s. 0d.; and to the same for *intailyng*¹ 175 crockets, price each crocket 1d. = 14s. 7d.; and in wages to William Madiz, mason, for working at the same for seven weeks and four days, at 3s. 0d. per week = 23s. 0d."

Several of the skilful and experienced workmen of the Church have given it as their opinion, that the price here recorded for the "intayling," or carving certain crockets, taking into account the different value of money at that period, corresponds with what would be the present cost of the crockets in the lower portion of the rood screen: and this circumstance alone might lead us to conclude that the crockets just mentioned were those "intayled" by Dam, the carver, in 1479. But, moreover, the *large number* of crockets of this small price (and, consequently, size), and the recurrence of similar items in several succeeding fabric rolls, and the evidence of the stone, which is all from the quarry of Huddleston, seem to confirm the supposition that the screen was in progress during those years. In addition to such supposition, the personification of the master mason's name HYNDELEY² is of great importance in identifying the work now in progress. Personifications and rebusses of names were in common use long before this period; as for John, an eagle; for Darton, a dart and a tun; for Islip, an eye and a slip or sprig. And in accordance with such representations of names, the name of Hyndeley is four times personified by a hind lying (*lodged*) among the beautiful foliage of the capitals of the pedestals of the screen.

The following items imply that preparations were going on for some more scaffolding and some new erection:—viz. "Paid for 34 fleaks for scaffolding, 17s. 0d.; and for making four stone of old hemp into twitching ropes for the scaffold, 12d.; and for making seventeen stone of old hemp into nine hawsers, and five hand-ropes, at 3d. per stone; and to John Bald and Thomas Kylwyk, for making forty-nine stone of hemp, 16s. 4d.; and one large old cable into one new cable at 4d.; and for catables and drinkables given to those who helped them about making the same = Sum 27s. 2d."

The accounts also contain the following items, which imply that some of the windows of the fabric were yet in progress:—"Paid to Edmund Barsdale, of Bramley Butts, for sixteen tables of English glass, at 11d. each table = 13s. 8d.; and to William Helrig, of York, for one wave of glass, contain-

¹ Intailyng, intayling, intaling, or entayling, are terms used for elaborate carving, from the Italian *intagliare*.

² Of the seven computuses which have been found with the name of Hyndeley, as master mason, five of them give the name lettered variously; thus—Hyndlee, Hyndle, Hynde, Hyndley, Hyndeley. But the Author chose to retain commonly the latter form, because he found it to be so lettered in Hyndeley's will, in Regist. A y. fol. 49 b.

ing 60 wysps, at 8*d.* each wysp = £2. 0*s.* 0*d.*; and in wages to John and Robert Pety, glaziers, for working at the fabric for eighteen and a half days, each, 18*s.* 0*d.*”

Archbishop Laurence Bothe having held the See about three years and nine months, died on the 19th of May 1480, at Southwell, and was buried beside his brother, in St. John Baptist's Chapel, in the Collegiate Church of Southwell, according to his appointment, and where he had founded and endowed a Chantry of two priests, to celebrate for ever for the healthful estate of his own and his brother's souls.¹

The successor to Bothe was Thomas Scot, who took the name of Rotherham, from the place of his birth. By gradual preferments he had been elevated to the dignity of Bishop of Rochester, then of Lincoln, and Lord Chancellor of England; and lastly he was translated by a Bull of Pope Calixtus IV., bearing date at St. Peter's, July 7th, 1480, to the See of York; the temporalities being restored to him September the 9th of the same year.²

The fabric rolls or accounts for the years 1480 and 1481 are wanting; but there is a perfect fabric roll extant for the year 1482, made up by Master William Warde, unto the 9th of November. It shows that the fund available for the year was £375. 18*s.* 0½*d.*; expended by burthens, and on the fabric, £251. 3*s.* 6*d.*; leaving a surplus of £124. 14*s.* 6½*d.* William Hyndeley was master mason, with five masons and three apprentices. Jacob Wynfeld, carpenter, with one man; William Plomer, the plumber; and John Pety, the glazier.

No mention is made in this account of the carving of crockets; and from the small number of masons employed, it may be supposed, with a great degree of probability, that the progress of the screen was for a time suspended; some other work being considered as of greater importance. Thus, the following notices on the roll, of the purchase of 927 planks or sawn boards, 200 waynscots, and other pieces of timber, seem to intimate that extensive wood-work was in progress; such as that of stalls, screens, &c.:—"Paid in pence to John Bullok, of Topcliff, for 350 sawn planks, bought at the wharf ("*stallagium*") of the Ouse, £1. 4*s.* 0*d.*, and for 100 for 7*s.* 0*d.*; and for the carriage of the same from the wharf unto the close of the Cathedral Church of York, 12*s.* 0*d.* = £2. 3*s.* 0*d.*; and to William Wright, of Filiskirk, for 377 sawn planks, bought in the gross, £3. 10*s.* 0*d.*; and to William Johnson, of the same place, for 100 sawn planks, bought in the gross, 5*s.* 0*d.*; and for 200 of waynscots, £3. 13*s.* 4*d.*, bought at Hull, and for the shipping of the same at Hull, 10*d.*; and for the carriage from Hull unto the wharf at York, 6*s.* 0*d.*; and from the wharf at York unto the cemetery of the close, 8*d.* = £4. 0*s.* 10*d.*; and to Thomas Parke, of Pele, for 900 "*thakburds*," £1. 10*s.* 0*d.*; and for the carriage of the same, 9*d.* = £1. 10*s.* 9*d.*; and to William Wright, of Huntynghon, for 100 trees, with carriage, bought at Brandesby, in the gross, £9. 6*s.* 8*d.*; and to the said William, for 100 smaller trees, bought at the same place, in gross, with carriage, £5. 10*s.* 0*d.*; and to Master John Dove, Chaplain, for one large tree, 5*s.* 0*d.*”

The following items on the fabric roll show part of the expenses incurred by the making, the painting, and the gilding of the tabernacle and image of St. Peter, in the Choir of the Church:—"Paid to John Cowper, carpenter, for working about the tabernacle of St. Peter for nineteen weeks, four days and a half, at 3*s.* 0*d.* each week, £2. 19*s.* 3*d.*; and to John Connyng, carver, for working upon the said tabernacle for thirty weeks, five days and a half, at 3*s.* 0*d.* each week = £5. 1*s.* 8*d.*; and to

¹ Willis on Cathedral Churches.

² *Fæd. Ang.*, tom. xii. p. 136.

Henry Connyng, carver, for working about the said tabernacle for seven weeks and three days, 22s. 6d.; and for old beaten gold (in leaves) for the said tabernacle, for the image of St. Peter, within the Choir of the Cathedral Church, £8. 4s. 8d.; and for a piece of gold (*de novo cuneo*) for the same works, 12s. 6d.; and for beating the said gold into three thousand and sixty-two and a half (leaves), 30s. 6d.; and to Francis Foster, for four hundred of beaten gold, 26s. 8d., at 6s. 8d. each hundred; and to Nicholas Vicars, for one hundred and a half of beaten gold, 9s. 6d.; and for sixteen ounces and one quarter of bice, 17s. 8d.; and in wages to the said Francis Foster and his assistants, for working about the painting and gilding of the said image and tabernacle, and for “ynde bole,” gum, red lead, sinnabar, and other things necessary for the said work, £4. 6s. 9½d.; and in reward given to the said Francis, according to the command of the Lords the Dean and Chapter, 20s. 0d. Sum total, £27. 11s. 8½d.”

King Richard the Third having determined, soon after his coronation, to visit the northern parts of the kingdom, and with his Queen and eldest son, Edward, Prince of Wales, to make some stay in York, arrangements were made by the Lord Mayor and the inhabitants to give due honour to the royal visitants; cloths of arras and tapestry were provided for hangings in the streets through which the King was to pass; they who were to form part of the procession were required to appear in splendid dresses; pageants were devised to be exhibited in the streets, especially at Micklegate Bar, Ouse Bridge, and Stonegate: and it was determined that the sum of one hundred marks should be presented to the King, in a pair of basins of silver gilt, or in a cup of gold, or on a gilt piece, and to the Queen one hundred pounds of gold in a piece.

No explicit memorandum of the ceremony attending the royal entry to the venerable City and Cathedral having yet appeared, the following brief account of it is a valuable acquisition to the hitherto ascertained particulars, and interesting with regard to the state of the Choir of the Church:—

“The Reception of King Richard the Third, at York, with the Queen and Prince, and (how) the Prince was there created.

“Be it remembered, that on the 29th day of August, to wit, on the Feast of the Beheading of St. John the Baptist, A. D. 1483, Richard the Third, King of England and France, came unto the City of York, with the Queen and the Prince, attended by divers other lords, both spiritual and temporal, to wit, the five Bishops of Durham, Worcester, St. Asaph, Carlisle, and of Menevium (or St. David’s); the Earls of Northumberland, Surrey, and Lincoln; the Lords Lovell, Fitzhugh, Stanley, “Strawyng,” (qu. Strange,) Lelle, Greystock, and several others; and was received by the City with a solemn proceession at the Chapel of St. James without the walls; and so he entered into the City honourably, through the divers sights and ornaments of the City, unto the Metropolitan Church of St. Peter, and was there honourably received with a proceession by the Lords Dean and the Canons, with all the ministers of the said Chureh, in silken copes of blood colour (*blodii coloris*), at the western door of the Church, was sprinkled with holy water, and incensed. At the Font he said a pater-noster; and so the Subchanter of the Vicars began the Responsorium of the Trinity, to wit, “Honor virtus, etc,”¹ which was finished by the Choir before the steps of the High Altar; and there a pause was made, for about (the time of) one pater-noster and ave-maria. Then the Dean began the prayers, to wit, “Et ne nos enducas, etc.” for the King; which being made, the Dean and the Canons, with their attendants, withdrew into (their) stalls while they finished the

¹ Resp. “Honor virtus et potestas et imperium sit trinitati in unitate, unitati in trinitate. In perhenni seculorum tempore.”—*Processionale ad usum ecclesie Sarum*, 1545, p. 142.

“ Amen” with the organ. And then the psalm “ Te Deum laudamus” was begun by the officiating prelate, and was finished by the Choir and the Organ; and immediately the Antiphon of the Trinity, to wit, “ Gratias tibi, Deus, etc.,” was begun by the Subchanter, with the versicle and prayer of the Trinity; and so he proceeded unto the palace of the Archbishop.”¹

The fervent zeal displayed by the citizens in honouring and extolling the royal visitors, probably induced the King to determine that his son Edward should receive among them the honourable degree of knighthood, and his personal investiture of the dignity of Prince of Wales; accordingly, on the 31st of August, the King dispatched an order to his wardrobe-keeper in London, for various dresses, cloths of gold, velvets, banners, coats of arms, and other things necessary for a splendid display of royal grandeur; and to add to the greatness of the solemnity on the occasion, the King made proclamation that all persons should resort to York on the day of the Nativity of the Blessed Virgin, September the 8th, where all men should behold and see him, and his Queen, and Prince, in their high estates and degrees.

On the morning of the day appointed, the principal clergy and nobility in attendance on the Court, richly habited, formed a procession, and (according to Hall) went about the City, “ followed by the King with his crown and sceptre, apparelled in his circoat royal, after whom marched in order Queen Anne, his wife, likewise crowned, leading in her left hand Prince Edward, her son, having on his head a demy crown, appointed for the degree of a Prince;”² the procession terminating at the Metropolitan Church of St. Peter, to hear mass celebrated by the Lord Bishop of Durham. The act is thus recorded:—

“ And on the Feast of the Nativity of the Blessed Mary, 8th September, the King and Queen, crowned, came in procession into the Church aforesaid, with the Prince and all the Lords aforementioned,—the Bishop of Durham being the officiating prelate; the High Altar being adorned with the twelve Apostles, of silver gilt, with many other relics (belonging to) our Lord the King, which same there remained until six o’clock at night; and after mass, they all returned into the palace.”

After assisting at the solemn High Mass, and previous to the sumptuous banquet prepared for the festival at the palace adjoining the Cathedral, the King in the hall of the said palace created his son, Prince Edward, Prince of Wales, which, together with the consequent banquet, is thus recorded:—

“ And there (in the palace), before dinner, the Prince was created by the King in the hall, in presence of them all (that were present), and they (the King, Queen and Prince) sat at dinner, crowned, for the space of four hours; and there were present the Dean, Robert Both (Booth), the Canons, to wit, the Treasurer Portyngton, Pateman, Archdeacon of York, and the Subdean, and four other Prebendaries, ten parsons of the Church of York, twelve Vicars Choral, with other ministers of the Church.”

It has been imagined by some writers that this display of royal pomp was heightened by the King causing himself to be again *crowned*, and that Archbishop Rotherham performed that important act by

¹ Regist. G h. fol. 70; also Statute Book of the Vicars Choral, fol. 48.

² Hall’s Chronicles, ed. Lond. 1809, p. 380.

placing the Crown on Richard's head, in the Chapter House.¹ But from the preceding extracts it appears that the Archbishop was not present; and from the absence of all contemporary evidence of a second coronation at York, it has been satisfactorily inferred that no such ceremony was there performed.²

The King bestowed upon the Church "a Cross standing on six bases, having six angels on the pinnacles of the said bases, and two angels on the bases, holding in their hands the relics of the chasuble or vestment, and shoes of St. Peter the Apostle, having white images of the crucifix, of the two thieves, with other images by the foot, and many precious stones, rubies and sapphires; also a morse, with the passion of St. Thomas of Canterbury, painted on beryl, with several precious stones, worth by estimation twenty marks."³ He also "restored the accustomed number of the Vicars Choral, which had been diminished on account of the impoverishment of the rents and possessions of the same, and founded and ordained, at his own very great costs and charges, the most renowned college of *one hundred Chaplains* in the said Church;"⁴ and his liberality was one cause of Archbishop Rotherham's annexing, on the 20th of July 1484, the Canonry and Prebend of Driffild to the dignity of Precentor, and the Canonry and Prebend of Laughton to the dignity of the Chancellorship, in order that those dignities might be more becomingly and honourably supported.⁵

A deficiency of fabric rolls again occurs, viz. for the years 1483 and 1484; but the accounts for the year 1485 are extant; they are by Master William Ward, and appear to be made up to the 28th of November. The amount available, as the fabric fund for the year, was £366. 17s. 11½d.; expended by the usual burthens, and by the fabric, £227. 19s. 1d.; leaving a surplus of £138. 18s. 10½d. William Hyndeley again appears as master mason, with the other principals of the different trades, as in 1479 and 1482. There are nine masons and three apprentices mentioned among the items of expenditure; and the following special entries of "entayling" crockets and "gargilles" appear to give further evidence that the rood or organ screen was in regular progress:—"Paid in wages to William Bushell, "entayler," 16s. 0d., for making two hundred and forty crockets, at 16d. each score; and for thirty-two "gargilles," at 12d. for each gargill, 32s. 0d.; and for wages to David Dam, the carver, for working at the same for two weeks, 6s. 0d.; and to John Huntley, for working at the same for eleven weeks and four days, at 3s. 0d. each week, 35s. 0d."

¹ Drake's *Eboracum*, p. 117.

² See Extracts from the Municipal Records of the City of York, by Robert Davies, Esq., Appendix, p. 280. The inference which this learned writer has drawn from the uniform silence of every public record, and every official or private memorial, that there was no second coronation of Richard, is thus confirmed by evidence from the Registers of the Church, of the existence of which he appears not to have been aware.

³ *Monasticon Anglicanum*, vol. vi. par. iii. pp. 1204, 1205.

⁴ Rotherham's Regist. par. prim. fol. 100. The founding and ordaining of the College here mentioned, by Archbishop Rotherham for *one hundred Chaplains*, undoubtedly is the conversion of the Church of Middleham into a College by Richard, whilst he was Duke of Gloucester. This College was at first founded for a Dean, six Chaplains, and other necessary ministers; and which, on becoming King, Richard might intend to endow, so as to support *one hundred Chaplains*. But the suddenness of the King's death, and the great change which followed, prevented the College being firmly established, although it was not authoritatively dissolved; for whilst Henry VII. took the New College lands away, the incumbent of the Church of Middleham was left with the perpetual title of Dean, and in the enjoyment of a certain ecclesiastical jurisdiction. See Whitaker's History of Richmondshire, vol. i. p. 18. 335.

⁵ Ibid.

The roll shows that in this year the master carpenter had under his direction the large number of ten carpenters ; and as the fabric roll for 1482 has shown that an extra large quantity of planks, waynscots and other pieces of timber was procured during that year, to which it is very probable more was added during the years 1483 and 1484, and as the following quantities were obtained this year, we seem warranted in supposing that the cells and screens in the Choir were advancing rapidly to a completion. Thus, “ In pence paid to George Syre, of Sessay, for 300 sawn planks, £1. 7s. 9½*d.* ; and to John Hekes, of Doncaster, for 2000 hartlaths, 9s. 0*d.* ; and for 950 thakeburdes, £1. 11s. 8*d.* = £2. 0s. 8*d.* ; and for the carriage of the same from the wharf unto the cemetery of the close of the Cathedral Church of York, 1s. 11*d.* ; and to the said John Hekes, for 600 thakeburdes, bought in the gross, with carriage of the same, 20s. 0*d.* ; and to William Wright of Huntynghton, for seven trees, bought of him in gross, £1. 5s. 4*d.* ; and for thirty-five pieces of timber, bought in gross, 26s. 0*d.*.”

In less than two years from the time that King Richard the Third visited York, and caused the Church and the people to rejoice at his presence, and to partake of his royal munificence, he fell on the field of Bosworth, near Leicester. This event happened on the 22nd day of August 1485 ; and, although he is generally represented as a monster of cruelty, yet he was not so esteemed by the people of York and of the northern parts of the kingdom ; and we are led to conceive, by the following items relating to the making of six Altars, called the Altars of the Chaplains of our Lord the King, that the Church of York showed such respect for her royal benefactor and her desire for his eternal welfare, as to allow six extra Altars to be erected for his Chaplains to celebrate the divine mysteries for the benefit of his soul :—“ Paid for fifty-six waynscots, for the making of six Altars for the Chaplains of our Lord the King, £1. 17s. 4*d.* ; and for one timber, 7s. 0*d.* ; and for sawing the said timber and waynscots, 15s. 0*d.* ; and for working the “crests,” 18s. 0*d.*, for the said Altars ; and for keys, locks, tyres, and slats for the same Altars, 20s. 0*d.* = £4. 17s. 4*d.* ; and paid in wages to the following carpenters for the working at the same Altars, viz., Jacob Whynfeld, for 60 days ; to Robert Bysshope, for 60 days ; to Michael Clerke, for 59 days ; to John Cowper, for 29 days ; to William Stanhouse, 53 days ; to Richard Wyley, for 29 days ; to Richard Robynson, for 25 days, at 6*d.* each day = £7. 17s. 6*d.* ; and for a small allowance for twenty waynscots, 17s. 4*d.* ; timber, 6s. 8*d.*, and nails 8*d.*, for two of the said Altars ; and for stores, to be sold, but not allocated, 24s. 4*d.* = Sum total, £13. 19s. 6*d.*—Towards which there was received of Master John Hirt, the Treasurer, for making the Altars in the Cathedral Church of York for the Chaplains of the Lord the King, £6. 13s. 4*d.*.”

From the following entry it appears that there was an organ for the service in the Crypt of the Cathedral, and that it was portable :—“ Paid to John Hews, for mending the organs at the Altar of the Blessed Mary in the Crypt of the Cathedral Church, 13s. 4*d.*, and for the portorage of the same unto the house of the Minor brethren, and the portorage of the same again to the Cathedral Church, 5*d.*.”

The following items probably imply that the pinnacles of the north Bell Tower were not finished before this year :—“ Paid for two large straps for the large wheel in the new Bell Tower, and for grease for the masons and the furnace in the said Bell Tower, 4s. 4*d.* ; and to Thomas Grey, for one large skin, and two other pieces of skins, for the “faydes” on the new Bell Tower, at the west end of the said Cathedral Church, 5s. 10*d.* ; and to John Colan, for making the faydes for the said Bell Tower, 20*d.* ; and for one quarter (of a hundred leaves) of beaten gold for the same, 22*d.* ; and to William Webbe, for gilding the same, 4s. 0*d.* ; and for the iron staples for the said faydes, 14*d.*.”

Master Robert Este, Bachelor, by will, dated 10th of April 1493 (which was proved on the 18th of August the same year), gave his body to be buried in the north ambulatory (aisle) in the Metropolitan Church of the Blessed Peter at York, near the Tomb of Master John Gisburgh,¹ late Canon Residentiary of the said Church at York, before the image or figure of the most exalted Virgin Mary, and under the marble stone there placed. He also bequeathed to the College of All Souls, and of all the faithful departed of Oxford, £21. 13s. 4d., in lawful money, for the making of certain images to be placed in the Reredose, or at the back of the Altar there, according to what had been begun by the founders of the said Altar. He also gave twenty marks, English money, to gild the image of the Blessed Virgin Mary, standing at the end of the great Altar, in the Metropolitan Church at York, on the south side of the said High Altar. He also gave £40 towards the fabric of the Church of the Blessed Peter at York.²

Archbishop Rotherham, on the 6th day of August, A.D. 1498, the Feast of the Transfiguration of Jesus, made his will as follows:—In the first place he commended his soul to his Creator and Redeemer, and to the most glorious Virgin, Mother of God, to the SS. Michael, Gabriel, and Raphael; to St. John, and all the Apostles; to the SS. Stephen, Clement, Vincent, Jerome, Gregory, Ambrose, Nicholas, William Magdalene, Katherine, Margaret, and all the Virgins, that they might intercede to the infinite mercies of God for the remission of his many sins. In the second place, being in hopes of having a share in the Resurrection with the Just, he willed that his putrid body should be buried in the north arm (or branch) of the Chapel of Blessed Mary in his Church at York, where he had made a marble tomb. He also bequeathed to his Church at York, his last richest Mitre, which he delivered to her, and which he purchased for 500 marks, and also an image of St. Margaret, of silver gilt, standing upon a Dragon, and holding in one hand a Cross, in the other a Book, having on her head a Crown, weighing altogether 115 ounces Troy.³

Again, it must be regretted that no fabric rolls have been found for the twelve years between 1485 and 1498; for this last year there is one by Master Richard Godson, from which it appears that the fabric fund for the year was £270. 19s. 6½d.; that the expenses of the usual burthens and advancement of the fabric were £230. 19s. 9d.; leaving a surplus of £39. 19s. 7½d. Master Hyndeley is the master mason, with nine men and two apprentices; among the entries of which, the following item gives more matter for conjecturing that the rood-loft was in progress:—"Paid in wages to John Fodergill, intayler, for working in the fabric for six weeks and three days, at 3s. 0d. each week, 19s. 6d."

The following items imply that the pinnacles of the new Bell Tower were not completed before this year:—"Paid for sixteen pounds of copper, for the "faynez" for the new Bell Tower, at 5d. per pound = 6s. 8d.; and for gold and gilding the same, 22s. 0d."

For the year 1499, Master Richard Godson, the keeper of the fabric, caused the accounts to be made up to the 28th of November. By the roll, it appears that the amount of the fabric fund was £271. 3s. 3½d., and that the usual burthens and fabric expenses were £260. 8s. 6½d., leaving a surplus

¹ Master John Gisburgh, Canon Residentiary of the Cathedral Church of York, by will dated April 21st, 1479, gave his body to be buried as earth, in the north aisle of the Cathedral Church of York, before the image of the Blessed Mary there. He also willed that, if it could in any manner be done, the Mass of the Blessed Virgin Mary should be celebrated at the Altar of St. Stephen on the day of his burial.—Regist. B y. fol. 350 b.

² Regist. B y. fol. 380 b; A s. 356; D y 381.

³ Regist. A y. fol. 23 b.

of £10. 14s. 9d. William Hyndeley is yet the master mason, with nine men and three apprentices under him. Among the men, John Fodergill is again entered as an intayler, thus:—"Paid in wages to John Fodergill, intayler, for working in the fabric for five weeks and five days, at 3s. 0d. each week, 17s. 6d."¹

The fabric roll for this year (1499), contains the following item relative to the bells in the North Tower:—"Paid for making one new bell to hang in the north Bell Tower, beyond the metal of the broken bell, £2. 13s. 4d." The roll contains also the following item concerning the cost of an Antiphonar at this period:—"Paid for writing and binding and illuminating one book, called Antiphonar, for the middle of the Choir of the Cathedral Church of York, £4. 9s. 6½d."

The following items are also entered, and, although they cannot be considered as strictly belonging to the fabric, yet as they were for the purpose of adding to the splendour of processions, they have been considered by the Church as proper objects to be accounted for in the fabric expenditure:—"Paid for thirteen ells of canvass, bought for the cloth carried above the head of St. William in procession, at 4d. the ell, 4s. 4d.; and for dyeing twenty-two yards of cloth, to be carried above the head of St. William, 5s. 0d.; and for two pounds and a half of cruels, for the fringes for the said cloth, 3s. 9d.; and for weaving the same into fringes, 12d.; and for leather, thread, and sewing the said cloth, 14d.; and to Thomas Bradaswerd, for painting the said cloth with gold and colours, 22s."

Archbishop Rotherham, being in the 76th year of his age, and having governed the See of York nineteen years, nine months, and some days, died at Cawod, on the 29th of May, A.D. 1500. His body was brought to York with honour, and buried, according to his will, under the marble tomb which he had caused to be erected and adorned during his life, on the north of the Altar of the Blessed Virgin Mary,² and near to it, in the Cathedral Church of York.³ The tomb above the vault, containing the remains of the Archbishop, suffered very much by the destructive fire of 1829; but in 1832 it was restored, except in some of the marks of its ancient metal adornments, by the liberality of the Rector and Fellows of Lincoln College, Oxford; to which the Archbishop was a munificent benefactor.

Mr. Drake, in his *Eboracum*, p. 447, speaking of Archbishop Rotherham and his tomb, says, "On removing the pavement this last year, a vault was discovered to run under this tomb, that was easily got to, in which the bones were laid, but nothing remarkable about them, save that a wooden head was found in it, exactly resembling a barber's block, and had a stick thrust into the neck to carry it on. This head is a piece of extraordinary sculpture for that age, but whether it be a representation of his own (the Archbishop's), or that of some Titular Saint, I cannot determine. It seems most probable that it was a resemblance of his own, for, dying of the plague, and his body being buried immediately, an image was substituted instead of it, for a solemn and grand interment, of which this served for the head."

This account by Mr. Drake, which is not supported by reference to any authority, does not seem to be consistent with fact. There is no evidence that the Archbishop died of the plague, or that this

¹ The Author suspects that there is an allusion to the name of this workman in two representations of a Pelican in the act of feeding (*fothering*) its young, found on the screen; the one on the summit of the south jamb of the entrance; the other, as a jewel on the zone of King Henry V.

² This Altar of the Blessed Virgin, as has been already explained, was a Chantry one, at which the duties established for the benefit of the Percy family were celebrated. See p. 189.

³ *Cronica Archiepiscoporum Eboracences*. Bodleian Library.—Barlow's MS. 27.

dreadful visitation extended its ravages beyond the year 1499. No memorial remains of an immediate and hurried funeral, or of the burning of the body, according to the tale with which the exhibition of the head is accompanied in the vestry of the Cathedral. He is said to have been sumptuously and honourably interred; but it is certain that the solemn exequies of the Church would not have been performed over an empty coffin or a mere effigy.

During the month of January, A.D. 1844, the damaged floor of the eastern part of the central portion of the Choir was removed, and this removal caused an opening to be made in the west end of the Archbishop's vault. This circumstance enabled the present Author to inspect the whole length of the vault, and thus to observe much of its contents. Therein was displayed evidence of violent destruction and violation, for a strong wooden coffin was evidently much broken, and large pieces thereof lay by the sides of the lead coffin, which was torn open its whole length, and left in a rude, ragged, and disordered state, such as might be expected from the hands of ruthless plunderers in search of wealth. The bones of the Archbishop seemed to be pretty perfect, the ribs not having separated. The remains were lying with the feet to the east. At the renovation of the floor, some rubbish and loose bones were allowed to be thrown into the west end of the vault.

Soon after the death of Archbishop Rotherham, Thomas Savage, Bishop of London, having been previously Bishop of Rochester, was translated to the See of York, by the favour of King Henry VIII. The Bull for his translation was published February 12th, A.D. 1501. He was installed by proxy: and thus broke through the ancient custom of making a sumptuous feast at the Installation.¹

Again it is to be regretted that there are deficiencies in the series of the fabric rolls, for none have been found for the years between 1499 and 1504. In the accounts for this latter year, the fund for the fabric is given at £296. 17s. 0d., and the expenditure by burthens and fabric at £236. 0s. 6½d. William Hyndcley was the master mason, with nine men and two apprentices, among whom the following new carver appears, employed, it may be supposed, upon some of the upper adornments of the screen:—“Paid in wages to Robert, the intayler, for working in the fabric for six weeks and five days, at 3s. 4d. each week, 22s. 6d.; and to Watterton, the assistant of the said Robert the intayler, for working in the fabric for six weeks and four days, at 2s. 6d. each week, 16s. 8d.”

Archbishop Rotherham, during his life, obtained the King's license to create, erect, and endow in the Church of Rotherham, at an Altar which he had caused to be built there, a perpetual Chantry of one Chaplain, to celebrate divine mysteries daily for the welfare of the King, &c., the same to be for ever called the Chantry of Master Thomas Rotherham, Bishop of Lincoln, at the Altar of our Lord Jesus Christ, in the parish Church of Rotherham.²

The Archbishop, on the Feast of St. Gregory the Great, in 1482, laid the foundation-stone of an edifice,

¹ Drake's *Eboracum*, p. 448.

² Mr. Hunter, in his *South Yorkshire*, vol. ii. p. 6, says, that “This Chantry appears never to have been actually founded, or, perhaps, it may be regarded as merged in the greater design, which, two years after, he (the Archbishop) conceived,” namely, the erection of a College at Rotherham. But, if the Archbishop did not erect the said Chantry, such a Chantry was founded by Master Henry Carnebull, for the benefit of the soul of the said Archbishop, his own soul, &c., and who, as executor, or patron, held the right of presentation to the Archbishop, or to the custos of his spiritualities.—Regist. G f. fol. 7 b. And in the Chapel of the said Chantry, the said Master Henry Carnebull desired to be interred, for he, lying sick in the College at Rotherham, made his Will on the 12th of July 1512, wherein he gave his soul to Almighty God, and his body to be buried in the Church of Rotherham, in the Chapel called Jesus' Chapel, before the Altar there, beneath the marble stone there placed, bearing this epitaph:—“Orate pro animabus reverendi in Christo patris et domini Thomæ Rotherham quondam Ebor. Archiepiscopi; et Henrici

at Rotherham, which he created and erected into a College under the name of Jesus, and which he subsequently endowed for one provost, three fellows, and six scholars, enacting, among other duties, that they should pray for the good estate of King Edward IV., Elizabeth his consort, and Prince Edward his son, and for the good estate of himself, whilst he lived, and for the souls of all the faithful that were departed. Also, that they should, every year, on the 9th of April, celebrate, in the Church of Rotherham, the anniversary of his father and mother, and of King Edward IV., with the exequies of the dead with note, and the mass of requiem on the morrow; and after his own death, that they should every year, on the day thereof, celebrate his anniversary with the collect *Deus indulgentiarum*, and relieve thirteen poor people. And by his Will he bequeathed £200 to Hugh Trotter, the Treasurer of the Cathedral Church of York, and to Henry Carnebull, the Archdeacon of York,¹ to be applied as they should deem necessary and beneficial. Accordingly, it appears that the said Hugh Trotter, and Henry Carnebull, either together, or Henry Carnebull alone, did create, erect, and endow, one other perpetual Chantry, in addition to the one in the Church of Rotherham, at the Altar of the Blessed Virgin Mary, already established at the east end of the Cathedral Church of York, adjoining to Archbishop Rotherham's tomb, under the holy name of Jesus, whereby the Divine mysteries might be daily more numerous celebrated for the benefit of the Archbishop's soul, &c., ultimately giving the patronage and right of presentation thereto, to the provost and fellows of Jesus College of Rotherham:² and, although it does not appear that a Chaplain was regularly appointed by the Dean and Chapter before 1507, yet from the following extract from Archdeacon Reynalds' Will, the services must have been previously performed; for Master John Reynalds, Archdeacon of Cleveland, by his Will, dated 14th of January 1505, gave his body to be buried in the Cathedral Church of York, at the east end of the same, where a stone had been laid for his sepulchre, and bequeathed his best Missal to the Chantry *lately founded* at the tomb of Thomas Rotherham, late Archbishop of the said Cathedral Church of York.³

On the 24th of June 1505, Master William Hyndeley, master mason of St. Peter's Church, and perhaps the principal superintendent of the execution of the rood-screen or organ-screen, made his Will, and gave his body to be buried in the monastery of the Cathedral Church at York, under the new Bell Tower:⁴ on whose death, Christopher Horner, one of the principal masons, was placed in that important situation.

On the 21st of May 1507, the Chapter of St. Peter's Cathedral Church of York declared and recorded the following first admission to the newly-founded Chantry, in honour of the holy name of Jesus and the Blessed Virgin Mary, by Master Henry Carnebull:—

“The Chapter of the Cathedral Church of York (the Dean thereof being absent in foreign parts), unto our well-beloved in Christ, Master William Spencer, Chaplain, Greeting in the Lord. We, out of the motive of charity, do admit you to the perpetual Chantry or parsonage, newly founded and endowed by the venerable, our colleague, Master Henry Carnebull, whereunto you are presented to us by the said Master Henry Carnebull, the true patron of the said Chantry, according to the ordination made thereof, and do canonically institute you a perpetual Chaplain

Carnebull sui archidiaconi Ebor. in ecclesia Ebor.; parentum suorum et benefactorum et familiarum eorundem, necnon pro animabus omnium defunctorum. Qui quidem Henricus obiit.” He died on the 10th of August 1512.—Regist. D c. fol. 123.

¹ Regist. A y. fol. 23 b.

² Regist. G f. fol. 216.

³ Regist. A y. fol. 60.

⁴ Regist. A y. fol. 49 b.

and Incumbent of the said Chantry, according to the form thereof, appointed and ordained, with all the rights and pertinences of the same. In witness whereof our Seal is appended to these presents. Given in our Chapter-house, the 21st day of May, in the year of our Lord 1507.”¹

About this time the executors of the Will of Master John Reynalds, late Archdeacon of Cleveland, out of the residue of his goods (after the disposal of them, according to his request), caused new wood screens for the Chapels in the transepts to be erected; considering that such work would be in accordance with his ordination² and conducive to the welfare of his soul, and the completeness of the fabric of the church. The following inscriptions, placed on those screens, have been happily preserved by Mr. Dodsworth:—

On those in the north transept,

“Orate pro Anima Magistri Johannis Rainald nuper Archidiaconi ac Prebendarii Prebende de Stillington, in Eccl. Cath. Eborum, qui Obiit in Vigilia Natalis Anno Dom. Millesimo quingentesimo-sexto, cujus Sumptibus et Expensis et de ejus Voluntate et Mandato hoc Opus factum est Anno Dom. Millesimo quingentesimo-septimo, et Anno Regni Regis Henrici Septimi vicesimo-tertio.”

On the screens in the south transept,

“Orate pro Anima Magistri Johannis Rainald. . . Archiepiscopi Capellani et Cancellarii Canonici in hac Alma Ecclesia Metropol. et Prebendarii Prebende de Stillington in eadem Ecclesia, Archidiaconi Clebelandie, qui in etate septuagesima-quatuor Annorum in Vigilia Natalis Dom. nostri Jesu Christi, circiter Horam quintam post Meridiem, Anno Dom. Millesimo quingentesimo-sexto, et Regni Regis illustrissimi Henrici Septimi vicesimo-tertio, cujus Bonis, &c., ejus Executores Johannes Chapmann et Georgius Ebers Notarii Publici, et Willielmus Cure, hoc Opus Vigneum ad quatuor Altaria Public. fabric.” *cætera desunt.*³

Archbishop Savage having held the See of York about seven years, died intestate,⁴ at Cawood, September 2, A. D. 1507, and was buried in the north aisle of the Choir of the Cathedral, where a handsome monument and effigy are now placed over his grave.⁵ The monument is considered to have been erected by Master Thomas Dalby, Archdeacon of Richmond, who is interred near the Archbishop.⁶ On the cornice of the Archbishop's monument are placed projecting angels, bearing shields with allusions to the names and titles that accompany them, thus—“Doctor—Savage—London—Yorke—Rochester—Thomas—Dalby.” But the monument as it now appears must have undergone great

¹ Regist. G f. fol. 19.

² Regist. A y. fol. 61 b.

³ Drake's *Eboracum*, p. 521.

⁴ Regist. A y. fol. 87 b.

⁵ Bishop Godwin, in the English edition, Lond. 1615, p. 617, states that the Archbishop “took order that his body should be buried at York, but *his heart* at Maklefield, in Cheshire, whence he was borne, in a Chappell of his own building, which he needed to have made a College; but death prevented him.” But as Godwin gives no authority for the assertion that his heart was ordered to Macclesfield, and as the Archbishop died intestate, its accuracy cannot be ascertained. It seems true that either the Archbishop or some one of the Savage family erected a small Chantry Chapel on the south side of the Church at Macclesfield, for the advantage of the family.

⁶ Mr. Drake, in his *Eboracum*, page 502, gives a representation of a splendid monument, which was once placed over the remains of this Archdeacon Dalby, and at p. 503, this Epitaph;—“Orate pro anima Magistri Thome Dalby, Decretori Doctoris et Archidiaconi Richmond, Prebendarii Prebende de Stevellington, ac Canonici Residentiarii in Ecclesia Metropolitana Ebor. prepositi ac Canonici Residentiarii in Ecclesia Sancti Johannis Beverlaci, ac Thesaurarii Hospitii Thome Savage, quondam Ebor. Archiepiscopi, Capellani et Consilarii illustrissimi Regis Henrici VII. Capellani et Consilarii serenissimi et prepotentissimi Regis Henrici VIII. et Decani Capelle illustrissimi principis Ducis Richmondie et Somersette, qui obiit 26. die mensis Januarii, An. Dom. 1525. Cujus Anime propitiatur Deus. Amen.”

alteration, and have received, at some later period, the large archiepiscopal figure now lying upon it, evidently designed to be placed erect; for the interior of the monument has clearly been made for chantry service: and the following extract seems to be conclusive that service was performed therein: Master John Perot, Chanter of the Metropolitan Church of York, by Will dated 2nd February 1518, "gave to a prest to syng for (his) saull in the Chappell over the body of (his) lait lord, the Bishop Savage, within the said Met. Church of York, and for (his) said lord saull and all cristen saulles; the said prest to be named and elect be (his) executoris, and he to have yerely for his salleree during the space of three yeres, every yere eight marks of lawfull money of England."¹

To Archbishop Savage succeeded Master Christopher Baynbridge, who was promoted to be Dean of York, in 1503, and was constituted Lord Chancellor of England on November the 15th, 1505, consecrated Bishop of Durham in 1507, and thence translated to the Archbishopric of York, by a Bull of Pope Julius II., bearing date at Rome, 12 kal. Oct. anno 1508, which was published in the Cathedral on the 12th of December following, when he had the temporalities restored.²

There have been no fabric accounts discovered for the years between 1504 and 1508, for which latter year the accounts are made up to the 28th of December by Master Richard Godson. The roll shows that the available fund for the year was £296. 19s. 3½d. The burthens and expenses were £273. 2s. 10d., and the surplus was £23. 16s. 5½d. Christopher Horner was the master mason, William Dowell master of the carpenters, and William Pety the glazier; eight masons, one apprentice, and nine carpenters, were more or less employed. Among the items, no one appears as a carver or intailer, except Robert Watterton, who worked in the fabric for thirteen weeks and four days, nor is there any item by which the progress of the screen can be identified, nor can any item be gathered concerning the state of the fabric.

It appears that it was during the year 1508 that King Henry VII. sent ambassadors to Rome, who not only intreated, but warmly pressed, Pope Julius II. to commence the *canonization* of the late King Henry the Sixth, upon the evidence of certain reported miracles. His Holiness at last named a Committee of Cardinals to take the necessary informations. Those Cardinals, in their report, declared that after strictly examining and maturely deliberating on the information laid before them, they found the life of Henry VI. exhibited stronger marks of simplicity and weakness than of virtue in any heroical degree. His death, though violent, entitled him not to the honour of martyrdom.³

The veneration which generally prevailed for the memory and the representations of King Henry the Sixth, did no doubt cause numerous effects to be ascribed as miracles wrought through his interposition: for so early as 1474 there was "given as reward to Master Richard Latoni, for his labour employed about the writing certain persons' depositions, making offerings before the image of King Henry the Sixth, in the Cathedral Church of York, the sum of 40s. 0d."⁴ But such depositions had no influence in obtaining a canonization.

A fabric roll for the year 1509, made by Master Robert Wright, shows that the available fund for

¹ Regist. A y. fol. 118.

² *Fad. Ang.*, tom. iii. p. 235.

³ Reeve's History of the Christian Church, vol. iii. p. 48.

⁴ Item in the fabric roll for 1474; what the image here mentioned was, cannot now be ascertained. It may have been the image or representation of the King, in the Lancaster window, described p. 234; assuredly it was not an image in the rood or King's screen.

the year was £230. 7s. 1d.; and that the expenses of burthens and the fabric were £247. 15s. 4½d. Horner was the master of seven masons; but among the items of expenditure, nothing is entered by which the progress of the building can be ascertained. Indeed it would almost imply that nothing material had been done this year, especially on the fabric, as not one penny was expended in the account of the quarry.

Archbishop Bainbridge, having been made a Cardinal by the title of St. Praxedes, and being at Rome, was poisoned by his servant, a Modenese, on the 12th of June 1514, and was buried in the Hospital of St. Thomas the Martyr, in Rome, in the second year of Pope Leo X., with an epitaph. To Bainbridge succeeded Master Thomas Wolsey, who, being Bishop of Lincoln, was, by a Bull of Leo X., dated Rome, October the 1st, 1514, translated to the See of York, which Bull was published in the Cathedral Church on the 3rd of December following, and the Archbishop installed by proxy.¹

There have been no fabric accounts discovered for the years between 1509 and 1515, for which latter year Master Christopher Seell's² fabric roll shows that the amount of the fund for the fabric was £320. 0s. 6½d.; burthens and expenses, £237. 3s. 8½d.: Christopher Horner was master mason, with six men and one apprentice. Among the items are the following, showing that a special carver was yet employed, probably on some part of the screen or its large images:—"Paid to Robert Watterton, intailer, for working in the fabric for eight weeks, at 3s. 4d. each week, £1. 6s. 8d.; also for the wages for a servant for the said Robert Watterton, working in the fabric for eight weeks at 2s. 6d. each week, 20s." But although the whole of the figures of the Kings may not have been completed by this year, it may reasonably be conjectured they were nearly so, if the following item may be considered to imply the painting and gilding of the image of King Henry the Sixth:—"Paid to John Paynter, of York, for painting one image of King Henry, according to an agreement made, 20s."

The following items show that the surface around the figure of the Blessed Virgin at the Red Chest, placed against the pier at the south end of the screen, was newly decorated, to harmonise with the painted decorations of the screen:—"And for painting the Red Chest under the image of the Blessed Mary, for receiving the alms to be offered and kept for the use of the fabric, 21d.; and for three quarters (of a hundred) of gold for gilding one star above the image of the Blessed Mary, 5s.; and to the painter for the painting and gilding the same star, 20d."

The fabric accounts for the years 1516 and 1517 have not been discovered. These it is highly probable would have afforded some direct evidence of the finishing of the carving and painting of the screen at this time. Although this elaborate work may have been designed and begun about the year 1476, yet, as it appears from several of the preceding fabric rolls, that not more than two carvers at once were employed upon it, often, indeed, not more than one, and that only during very limited periods in every year, it will not appear extraordinary that so much time should have been occupied upon it; especially when its magnitude, its richness and its beautiful execution are considered. Many intelligent and experienced masons have concurred in the opinion that this minutely ornamented screen, with the figures of the Kings, could not have been completed by so small a number of workmen within a less period than that which is assigned to it.

¹ Regist. G f. fol. 42.

² Master Christopher Seell was not only the keeper of the fabric, but also succentor of the Vicars Choral.

Master Christopher Seell's fabric accounts for the year 1518 show that the fund for the year was £342. 3s. 11 $\frac{3}{4}$ d. ; and that the burthens and expenses of the fabric amounted to £253. 10s. 2d. ; Christopher Horner was master mason, with eight masons, among the entries of whom there is no memorandum of a carver or intailer: but as among the items in the iron department there is a charge, included among others, for great nails for the Crucifix, the Author is induced from this memorandum, and the following items for the veil used in Lent, before the Crucifix standing upon the screen, to conceive that the screen of the rood loft had been lately completely finished, except its upper decorations, which it now received. Thus is recorded with the items of two new clappers for the bells, as paid for to Robert Reed, and the repairs of others, "and for large nails for the Crucifix, 12s. 8d." Also; "and for painting of one cloth to hang before the *new* Crucifix in the time of Lent, 10s. ; and for colours for painting the newly-made canvass, 8d. ; and for the curtain rings, and for the lace, and for sewing the cloth, 12s. 0d. ; and for one hundred fathoms of cord for suspending the linen cloth in Lent before the Crucifix, 4s. 0d."

The following memorandums show that three representations of the Blessed Virgin were either newly painted or received much emendation this year:—"Paid to two painters for painting two images of the Blessed Mary, with their tabernacles and histories, one at the Red Chest and the other at the door of the north aisle of the Choir, they finding the gold, bice, and the other colours, in gross, £10. 0s. 0d. ; and 20s. given by the hands of Thomas Water, Registrar of the Lords the Dean and Chapter of the Church of York, for a painting of the Blessed Virgin Mary, on the north side of the Choir of the same Church."

The High Altar received also some extra attention this year, as appears from the following items:—"Paid for repairing the gilt table at the High Altar, 40s. 0d. ; and for painting the great cloth which covers the said table, as by the indentures, 5s. 0d."

As no fabric rolls for the years between 1518 and 1526 have been found, no direct information concerning the fabric during that period can be obtained; but the evidence furnished by the preceding documents renders it highly probable that the Church, in all its essential parts, was finished about the year 1520. And thus, by the continued labour of nearly three centuries, this magnificent structure was raised; a noble monument of the piety, skill and taste of those under whose fostering care, and by whose direction, it was erected; an object of wonder and admiration to all succeeding generations so long as it shall endure.

The Cathedral Church having been completed, not only clear of debt, but with a surplus of fund and annual rents, and the Church of St. Michael le Belfrey, belonging to the Dean and Chapter, having been reported at the visitations held in the years 1509 and 1516 to be in a very defective and dangerous condition,¹ it was resolved that a new structure should be erected. By supplying, as below,² the words which appear to be wanting in a mutilated inscription preserved by Drake, formerly

¹ Regist. X a. fol. 10 and 19 b. ; also Regist. V c. fol. 107.

² "Of your charity pray for the soule of Mr. John Coltman, late sub-treasurer of the Church of Yorke, and clerk of St. Peter's workes; and who aided the placing of the first stone towards the building this Church; it was the yere of our Lord MCCCCXXV." —*Eboracum*, p. 340.

in one of the windows of this Church, we obtain the date 1525 for the commencement of the new structure; and this being corroborated by the fact recorded in Master Thomas Marsar's fabric roll for the year 1526, that Master John Forman, the master mason, with thirteen masons, two apprentices, one intailer, viz. William Ketchyn, and seventeen labourers, were in that year employed on the fabric of the Church of St. Michael le Belfrey, we have a correct date for the commencement of that structure.

Master Thomas Marsar's fabric rolls for the year 1528, 1530, 1531, 1532, and 1535, show that Master John Forman continued master mason; and that during those years the rebuilding of the Church of St. Michael le Belfrey was in regular progress; Jacob Burnande being the general intailer; and the setters on the walls were commonly three in number. Thomas Williamson, Simon Clerk, William Johnson, and Thomas Fawll, were employed in 1535 as carvers in wood for the Church, and "Rennyshe" glass, and "Normandie" glass, and coloured "Borgandie" glass, was bought in Hull, for the windows; whilst several individuals were at the cost of single windows:—thus, Master Thomas Marsar, the keeper of the fabric, was at the cost of one window.¹ The fabric appears to have been entirely completed in 1537; for, in that year, Christopher Ceel or Seel, caused, probably, the last given window to be made for the Church.²

¹ "Of your charity pray for the soul of Master Thomas Marsar, sometyme clerk of St. Peter's workes, in whose tyme this Church was newly erect and builded, and of his devotion caused this window to be glazed with his own cost and chardges. A. Dom. 1535." —Drake's *Eboracum*, p. 340.

² "Of your charity pray for the soule of Master Christopher Ceel, Chanter of the Church of York, and sometyme clerk of St. Peter's works; of whose devotion this window was glazed in the yere of our Lord God 1357."—*Ibid.* p. 339.

SECT. II.

DESCRIPTION OF THE PLATES RELATING TO THE CHOIR.

IN Plate I. the Choir, with its aisles, are marked by κ, λ, and μ. The extent from the base of the east wall to the centre of the innermost columns of the eastern portions of the piers of the Large Tower B, is about 223 ft. 3 in., and in breadth from base to base of the walls 99 ft. 7 in. The breadth is divided into three aisles: the centre, or the grand service aisle, is about 45 ft. broad; each ambulatory, or side aisle, being about 20 ft. In the centre isle, the letter κ, with the inclosures, imply the Choir f, being always the site of the High Altar; but the Communion Table is placed at e, which alteration of site was made by Dean Finch in 1726, when he took away the ancient revestry that occupied the space between f and e. The letters k, l, m, n, o, and p, denote cells for Chantries, m being the celebrated Chantry of St. Saviour, and p probably the Chantry of St. John the Baptist, founded for John de Stanegate, whilst either k or l was the Chantry of St. Wilfred, for the soul of William Cawood. The letters q q denote the entrances to the Crypts; g marks the site of Archbishop Savage's monument; h, of Archbishop Dolben's; and r, of an effigy and monument to the memory, it is said, of Prince William de Hatfield. The portion λ, of the central aisle, has long been known by the term Lady Chapel; it is about 64 ft. in length, but of this only about 18 ft. 6 in. was used for chapels: thus c implies the site of the Altar of the Blessed Virgin, erected for the benefit of the Percy family, of Alnwick Castle. On the south side of this Altar stood, probably, the Altar of St. John the Evangelist, founded for the soul of Simon de Evesham; and on the north side of it, probably, the Altar of the Holy Name of Jesus, founded by Henry Carnebull, for the benefit of the soul of Archbishop Rotherham, whose tomb is marked by the letter d. The letter i implies the tomb, or, perhaps, only the monument, of Archbishop Sewall, removed from the east aisle of the south transept. The shaded part between the piers on the south side of the tomb i, implies Archbishop Bowet's tomb and monument; whilst b denotes the site of the Altar of the Archbishop's Chantry Chapel of All Saints, founded in 1415. The letter a, at the end of the north aisle, implies the Altar of St. Stephen, at which the Chantry of Thomas, Lord le Scrope, was founded, for the benefit of the Scrope family (many of whom lie buried in this part of the Church), particularly of Archbishop le Scrope, whose tomb is designated by the shaded form between the piers, on the south side of the said Chantry Chapel.

Generally, to obtain the best view of the Choir, it is entered from beneath the Large Tower B, and through the rood-loft v. The Large Tower stands upon four noble arches of different widths, varying from about 30 to 35 ft., that on the east being the widest. The noble and *apparently* substantial piers upon which those arches rest, are, in reality, only very ancient piers transformed and decorated with masonry to correspond with the character of the superstructure. In the angles adjoining the vaults of the aisles of the Nave and Choir, there are large portions of the ancient masonry yet remaining. See p. 242. The capitals on the piers are about 62 ft. from the floor, and the apex of the soffit of the arches is about 92 ft. from the same level. The key-block in the centre of the vaulted ceiling is about 180 ft. in height from the floor, and is adorned with a figure of St. Peter holding the form of a

church in his left hand, and St. Paul holding a sword. The four principal minor blocks are decorated with the emblems of the four Evangelists. In each side of the Tower are placed two noble windows, each about 10 ft. 10 in. in width, which is divided into three lights; and about 64 ft. in height, which is divided by one transom. A little below the windows, a gallery goes round the interior of the Tower; and, beneath the gallery, there is a space of about 20 ft., which is decorated with pannels, arched and purfled. The vastness of the view, and the judicious proportion of the admitted light, excite a noble and sublime sensation. The top of the battlements on the Tower is, from the level of the outer base of the west end of the Church, about 198 ft.

The Tower externally exhibits no richness of decoration, such as is seen on the upper story of the Western Towers; but only such embellishment as was deemed necessary for strength, and for preventing an unpleasant monotony of appearance. By those who do not attentively consider its character, or view it from different positions and at various distances, it is almost universally regarded as deficient both in height and ornament. Many imagine that it has been left unfinished, and that a spire, or at least pinnacles, formed a part of the original plan. But on a minute inspection of the Tower, no marks of preparation for the support of either of these additional parts can be discerned. Even pinnacles, if in proportion to the bulk of the Tower, must have been of enormous magnitude; while a spire must have been of such dimensions, and raised to such a height, as to have been altogether incongruous with the other portions of the building. The Tower, in its present state, is no doubt what it was intended to be; requiring neither additional height nor additional ornament. The simplicity of its embellishment is suited to the majestic dignity of its form. It is of just proportions, considered in itself, and in connection with other parts of the Church. Viewed at a distance, on the south or north, it may appear too low; and so it would still appear, in such situations, if raised to any practicable height; but contemplated near, or at any distance on the east or on the west, it will be seen most strikingly and beautifully to accord with the Western Towers, and the whole of the magnificent structure to which it belongs.

It is observable that the angles of the battlements have a considerable curvature outwards; and, considering the fondness for emblematical representation which formerly prevailed, it may not seem unreasonable to infer that it was intended to suggest the idea of a *crown*; an ornament strikingly appropriate to its position.

The letter v in the plan, as has been stated, denotes the site of the magnificent rood or organ screen: it is 50 ft. 9 in. in length, 23 ft. 6 in. in height, and about 14 ft. in depth. The centre of the entrance is placed truly with the central line of the Choir, but not with the central line of the Nave, nor with the centre of the arch of the Large Tower. The cause of this deviation from a direct line through the length of the Church has been explained in the descriptions of the plans in Plates I. and II., at p. 6, where it is shown that the central line or axis of the Choir inclines towards the south, and has a deviation, at the front of the rood or organ screen, of about 2 ft. 4 in. from the central line of the Nave, and that the deviation may be satisfactorily accounted for, by considering it to result, not from any premeditated design, but from the circumstances under which the junction of the Choir to the tower, arches and transept was effected: for when the eastern part of the Choir was planned and commenced by Archbishop Thoresby, great difficulty would necessarily exist in ascertaining the true direction in which it should be placed, while the larger portion of the old Choir was yet standing, and intervened between the new fabric and the Tower and Nave.

The portion of the screen on the south side of the entrance is about 3 ft. 7 in. larger than the portion on the north side, in consequence of the dissimilar proportions of the eastern piers of the Tower, and the central line of the Choir, not agreeing with the central line of the Nave. Each portion is divided into seemingly uniform compartments, each being adorned with pedestal, niche, large statue, canopy, and cornice ornaments. There are seven compartments on the north side of the entrance, and eight on the south. The fifteen statues which occupy the niches, represent the Kings of England, in royal costume and ornament, commencing at the north end with William the Conqueror, and finishing with Henry VI.¹ The name of each monarch, and period of his reign, is marked, in letters of gold, on the pedestals. The effect of the whole is at once splendid, but rendered over-gorgeous by the late insertion, by Bernasconi, of a multitude of minstrels, made of plaster, which probably were never intended to be there placed by the original designer, or by the master mason, Mr. William Hyndeley.

Beneath the niche over the entrance of the screen, there is an organ carved on the pendant of the bracket; the pipes are in two rows, and appear without a case; and it has a single row of eighteen keys, on which an angel is playing, but whether from a book held by two small figures, of angelic choristers, placed below, is difficult to determine: another angelic personage is behind the organ, supplying the wind-chest with wind, by two pair of common hand-bellows. A representation of the whole, but, unfortunately, not very accurate, forms part of Mr. Halfpenny's 65th plate, and an imperfect notice of the said organ, &c., is given in a note at p. viii. in the appendix to Crosse's account of the York Musical Festival of 1823.

Ascending the steps of the entrance to the screen, there is, in the centre of the vault, a boss of delicate sculpture, representing the Assumption of the Blessed Virgin, accompanied with angels; and on the north side, a very singular decorated boss of good sculpture, the general feature of which is a branch of an oak-tree, and among and upon the minor branches are placed the following objects,—a man in the act of surveying; three monkeys (the emblems of imitation), two having boxes partially open; a dog (the emblem of fidelity); a work-tool, a packing-case, scissors, a strap, a chain, a bundle of ropes, two large nails, a satchel, a pair of compasses, a monkey with a rule or working-scale: there is also a noble goat browsing, which, being of the deer family (an animal borne both by the name of Hyndeley and Fothergill), induces the Author to imagine that this elaborately-worked boss contains emblematical allusions to the name of its carver. From its convexity, and its multifarious embellishments, it cannot have justice done to it by any graphic representation.

Passing through the screen, the extent of about 70. ft. on each side of the Choir is seen to be occupied with richly-canopied stalls for the dignitaries of the Church, there being, in the whole, 64 niches, 26 on each side, and 6 on each side of the entrance at the western end. The south side series terminates with the Archbishop's throne, and that on the north side with the pulpit. Before the stalls are now made seats for the choristers, where formerly were the stalls for the vicars. At the east end appears the Communion Table, which is approached by eleven steps, and sanctuaried by a stone enclosure. Behind the table stands a beautiful pierced stone screen, divided into eight compartments, the openings of which are filled with plate glass. The character of the screen, which is a pretty correct copy of that

¹ The original statue of Henry VI. was taken from the screen, and probably destroyed; but when, and for what cause, is uncertain. Afterwards, a statue of James I. occupied the niche, until the year 1810, when that statue was removed, and sent to Ripon Minster, and a new figure of Henry, executed by the late Mr. Michael Taylor, of York, sculptor, was placed in the niche.

which was destroyed by the fire in 1829, refers the original to about the year 1470. In the centre of the Choir stands an enclosure and desk, for the reading of the Litany, and near it a brass eagle and stand, from whence the lessons are read.

The Crypt, which is now beneath the site of the Communion Table, is entered from the side aisles of the Choir, by eight steps, q q, Plate I. It is about 40 ft. in breadth, and about 35 ft. in length. The breadth is divided into four aisles, and the length into three. It is built and adorned chiefly with the remnants from the Norman Crypt,¹ which is now partially open, and adjoining the present Crypt. On the east wall are the marks of the three Altars that stood herein, and two of their sites were only recently paved. Before the screen at the Communion Table in the Choir was built, two pierced quatrefoils gave light to this Crypt from the Lady Chapel, but no light is now admitted in that part. On the west end of the Crypt there is a good well, and also a large lavatory. The Crypt was completed A.D. 1415 (see p. 210).

On the south side of the Choir are three apartments, of which that marked o was the Treasury, now used for the Ecclesiastical Court: its length is 33 ft. 4 in., width 17 ft. 6 in. About forty years ago, a doorway was made to this apartment from the east aisle of the south transept at e. The apartment p was the inner vestry, or general robing-room for the priests: it is 33 ft. 4 in. in length, and 23 ft. 6 in. in width. Above it is an apartment, probably possessed by the chamberlain. q was the general revestry for the inferior ministers, the north wall being furnished with aumbries for breads and wine, and also a well at b for the supplying of water for the clerks. At a, stood the Altar of St. Mary and Martha, founded originally by Archbishop Zouch; a piscina, and two elegant brackets for the statues yet remain. The apartment is 49 ft. 9 in. long, and 21 ft. wide, and is now used by the registrar of the Dean and Chapter for his office, and the security of the documents belonging to the Church; and consequently the old chests for copes, that stood here, were removed to the vestibule of the Chapter-house, whence they were again removed into the north aisle of the Choir, where they remain, beautiful specimens of mediæval art.

On the exterior of the north side of the western portion of the Choir there have been attached stone vaulted compartments, with right-angled aumbries, and stone continuous seats, the eastern compartment having a good plaster floor. But whether the whole formed a Galilee to the north door of the Choir, or was used for offices, is difficult to determine.

PLATE CXXX.

It has been shown, in the preceding pages, that the present Choir of the Cathedral is of two very different although consecutive periods, and, nevertheless, the general similarity of the principal features of the different erections afford no very conspicuous characters to the general observer. Yet there are many characteristic forms peculiar to each, but which cannot be clearly explained by any verbal description; therefore, either the structures must be studied, or the elevations in the present plate closely examined, one being an elevation of an inner compartment of the eastern portion, or the first erection, and the other of the western, or later erected portion of the Choir.

The longitudinal extent of the Choir is divided into nine compartments, of which the four eastern belong to the first erected portion of the structure; the fifth is open to the vault, and forms over the

¹ The columns and springers have evidently been worked for the present Crypt, but the vaulting-ribs, the capitals, and the bases, are remnants from the Norman Crypt, three of the bases being capitals inverted.

side aisles the transepts of the Choir, which, with the four western compartments, belong to the later erected portion. All the compartments have the same elevational heights for the capitals, string-courses, &c. The elevation is divided only into two stories, the first or lowest of which contains a lancet or acute arch, which, by the aid of the noble piers, extends to a height of about 46 feet from the floor. The arch is adorned with three series of rich effective mouldings. The piers are decorated with twelve vertical three-quarter attached columns, octagonal bases, and capitals; those on the eastern piers being merely adorned with bold leaves, but those on the western enriched with continuous foliage, and, in the north aisle, with allusive representations. The attached columns are of three diameters; the largest are placed so as to seem effectively supporting, either the mouldings of the arch, the principal ribs of the vault of the centre aisle, or the ribs of the vault of the side aisles. To each of the six piers in the eastern part of the Choir, on the inner attached column, are attached a beautiful bracket and canopy, for the site and decoration of a statue.

The second, or clerestory, is principally adorned with a window, extending in length, with its sill and arch mouldings, about 45 ft. It is divided into five lights, of which about 17 ft. are formed as an open screen to the side-roofs, having cinquefoiled cusped heads, equilateral semi-vesica shaped arches, crowned with a curved canopy, richly crocketed and finialed, and a basement containing strong characteristic different features for the two portions of the Choir. The window itself is enclosed beneath an acute arch. It is subdivided into two lancet compartments, each embracing two lights, the central one by its mullions, running up to the head of the window. All the eastern windows show the same form of external arch; those on the west are enclosed in an obtuse high-centred one, within which the tracery is composed principally of mullions and transoms, with arched heads, cinquefoiled cusped, each portion of the Choir showing distinctive features. Each of the attached inner columns of the piers of the Choir is crowned at the height of 68 ft. by a richly-foliated octagonal capital, from which spring the mouldings, or ribs, to support the vault of the centre aisle, all of which are of the same characteristic contour. The distance of the apex of the vault is, from the floor of the Lady Chapel, about 101 ft.

The side aisles are but of one story, and in length are divided, to correspond with the divisions of the centre aisle. Each compartment of the eastern portion contains a lancet-formed window, and each of the western ones an obtuse high-centred window, each having three lights, with trefoiled heads. The space within the embracing arch is adorned with mullions and arches cusped. The dado beneath the windows is about 12 ft. in height, and is adorned with five square-headed pannels, each embracing two small arches trefoiled. Square-headed pannels also adorn the space on each side of the window, which embrace small ogee arches, cusped and foliated. The apex of the vault of the side aisles is about 48 ft. from the floor. The transepts of the Choir have the same characteristic features as the western portion of the structure, but the end windows are extended downwards to within seven feet of the dado, being about 16 ft. 6 in. wide, and 72 ft. in length, and are divided into four portions, the two lower being strengthened by an inner screen of corresponding masonry.

The east end is principally adorned with a magnificent lancet-headed window, of 76 ft. 9 in. in length, and of 31 ft. 9 in. in width. It is subdivided into three smaller lancet-headed compartments, each containing three lights, with transoms and arches cusped or foliated, the whole head being divided into numerous small lights, half the width of the large lights, by mullions and foliated transoms, and the whole is filled with rich and well-painted designs from the old and new sacred writings, by John Thornton, of Coventry (see page 203). The body of the window is strengthened by an inner

corresponding stone screen, across the top of which is a gallery with a pierced battlement. The soffit of the arch is adorned with two series of canopies, busts, and tabernacles. The spaces on each side of the window are pannelled by vertical mouldings, and adorned with niches and elegant canopies for statues.

The profile *A* represents the contour of the external basement enrichments, used on the sides of the Choir, drawn to the subjoined scale. The profile *B* represents the proportions and mouldings forming the bases of the piers in the Choir, drawn also by the subjoined scale, and which are in feature very similar to the mouldings used to the bases of the Large Tower given in profile *B* in the following plate.

PLATE CXXXI.

Of the features of the compartments exterior of the Choir, little need be said after the previous description, and the investigation of the accompanying plates. But, in the present plate, the distinguishing character of the windows in the side aisles of the eastern and western portions of the Choir is more clearly defined. The lower parapet, the buttresses and their pinnacles, also show distinctive features; and the clerestory of the eastern portion is protected by an outward screen, whilst the window of the western portion is brought flush with the ashlar wall.

The profile *B* represents the contour of the proportions and enrichments used on the bases of the piers of the Large Tower, drawn by the subjoined scale, and which, by comparison with the profile *B* of the previous plate, shows little dissimilarity of form. The profile *A* shows the enrichments given to the exterior of the east end of the Choir: the change therein displayed, from the contour of the general form in *A*, in the preceding plate, takes place on the buttresses at the angles.

The external elevation of the beautiful east end of the Choir contains four noble buttresses, corresponding with the walls and piers of the structure. The buttresses are divided into pannels, by string-courses, and adorned with niches, with pedestals and canopies for statues. In the lowest niche of the south buttress, until about the year 1829, there was a noble statue of Percy, wearing a mail gorget and a mantle; the helmet, with the crest of a Lion, was at the top of the niche; the statue had placed in the arm the emblem of his being a benefactor to the Church. In the lowest niche of the north buttress there is a mutilated statue of Vavasour: it has a belt, short doublet, and hose drawn up above the knees, but no mantle. In the arm is placed a rough ashlar, to represent the beneficent acts of the Vavasours to the fabric. The shield is appended on the left side of the niche. The buttresses are crowned with elegant open enrichments, out of which rise lofty and richly-crocketed spires. Between the buttresses, the compartments are adorned with arches with purfled pediments. In the centre compartment, the noble window of nine lights shows more than common dignity; it is surmounted by an easy ogee moulding, crocketed, having a lofty neck with an elegant finial, attached to a square turret, which formerly, very probably, bore a magnificent cross. Beneath the ogee moulding, and above the apex of the window, an Archbishop, pontifically robed, sits in a niche, holding a model of a church in his left hand, and giving benediction with his right. Beneath the sill of the window there is a series of seventeen busts, possessing much expressive character, and intended, no doubt, for Christ and the Apostles; also the Archbishop, the King, and two chief princes living at the time when the representations were made. Christ occupies the centre, the Archbishop the north end, and the King the south end of the series.

PLATE CXXXII.

This plate exhibits the representations of the second and the third principal stone key-blocks in the east portion of the vault of the north aisle of the Choir. The block *A* is the most western, in that portion of the building, and is adorned with four conventional leaves of the *Herba Benedicta*. The diameter is 1 ft. 8½ in., and the projection of the embossment from the ridge-band, and the retiring height of the leaves, are shown in the profile *B*, which also shows the contour of the mouldings on the ridge-band. The key-block *C* is of similar dimensions. The embossment is a conventional leaf of the Thorn, which retires less into the groins of the ribs, as shown by the profile *D*, than the leaves in *B*. The block is in the third compartment from the east end of the east part of the aisle. The blocks are about 48 ft. from the floor.

PLATE CXXXIII.

This plate contains four representations of pilaster capitals. Fig. *A* is from the east portion of the south side of the Choir: it is adorned with Oak-leaves. Fig. *B* is from the same part; it is decorated with the leaves, conventionally formed, of the *Herba Benedicta*. From these capitals the ribs of the vault of the aisle appear springing. Fig. *C* is from the east arch of the transept of the same part of the building. The mouldings of the arch are rising from the capital, which is adorned with the leaves of the Maple. Fig. *D* is from the east portion of the north aisle of the Choir; it is decorated with the leaves of the Maple. The capitals are about 27 ft. from the floor, and about 15 in. in depth, and are attached to pilasters of about 17 in. in diameter.

PLATE CXXXIV.

This plate displays a representation of one of the four middle stationed canopies which adorn the interior of the east end of the Choir, namely, two on each side of the east window. The embattled top of the canopy is the base of a niche above, and a statue may or may not have stood upon the base. Mr. Britton¹ remarks that the bases were never intended for statues, for some of them were sloped up, and thus left no room for a figure; but during the cleansing of the Choir after the fire of 1829, the slopes upon the bases were found to be chiefly made of bricks, and as they were evidently modern compared with the age of the bases, those slopes were removed and the perforations opened from the dirt and mortar. A scale for the proportions is attached. The canopy is about 48 ft. 6 in. from the floor.

PLATE CXXXV.

In this plate, fig. *A* exhibits the representation of a stone key-block in the vault of the first compartment from the east end of the north aisle of the Choir. It is adorned with a conventional leaf of the Thorn, and is about 18 in. in diameter. The retiring of the lobes, in the groins of the ribs, is shown by the profile *B*. A staple and ring is fixed in the embossment, from which formerly was suspended a lamp. Fig. *C* is also a representation of a stone key-block from the same portion of the Church. The curious adornment of this block has caused the following plate to be given, which must be consulted with this representation. The boss is about 2 ft. 2 in. in diameter, and the retiring enrichment in the groins extends to 2 ft. 1 in. The block is about 48 ft. from the floor of the aisle.

¹ York Cathedral, p. 54.

PLATE CXXXVI.

This plate exhibits two perspective representations of the embossment of fig. c in the preceding plate. Fig. A is a west view of the enrichments. They are two winged dragons furiously combating. Fig. B is an east view of the same key-block ; one portion is a bird, probably intended for an eagle ; the other part is a winged human monster, armed with a short sword or dagger, and a buckler. The soffit being a Lion spread, having two tails. The whole was probably intended for an emblematical representation.

PLATE CXXXVII.

This plate presents a representation of the north canopy of the three that form the upper portion of the reredose or screen to the Altar of the Blessed Virgin Mary, formerly placed beneath the large east window of the Choir. The reredose is about 21 ft. in height and about 13 ft. in breadth. Its height is divided into two parts by a cornice adorned with angels seated on thrones ; beneath the cornice was placed the Altar with its tabula, which consisted of representations of the instruments of the Passion painted on the wall, as given in Plate CLI. The portion above the cornice is occupied by three niches for statues, canopied somewhat similar to the representation in the plate. The arches and pediments are beautifully varied with rich foliage, formed of the leaves of the Vine, of the Oak, and the Herba Benedicta. The effects of the fanaticism which led to the mutilation of the reredose is clearly shown by the broken portions of the buttresses, and the headless angelic pendants and projecting busts.¹ The busts are about 17 ft. from the floor of the Church. Above the canopy is shown part of the sill of the east window.

PLATE CXXXVIII.

This plate contains a representation of one of the lower four canopies which adorn the interior of the east end of the Choir, two being on each side of the east window. The crockets and finial are formed of boldly-sculptured Oak-leaves. A profile is given, and a scale. The canopy is about 31 ft. from the floor.

PLATE CXXXIX.

This plate exhibits a representation of the only original canopy that remains of the six that adorned the piers of the eastern portion of the Choir previous to the fire of 1829. This existing canopy would not have been represented in the present work, but in order to perpetuate the original character of the whole six ; for five of them, being more or less injured by the fire, were replaced by new ones, under the direction of John Scott, the master of the masons, who, to exhibit his ardent zeal for supposed improvement, departed much from the original character. Thus, he cut off the upper member of the cornice, gave square heads to the pierced windows, left unpierced the quatrefoils and trefoils, gave ribs to the vault, and placed bosses at their intersections. The canopy represented is that adjoining to Archbishop Bowet's tomb, and is about 30 ft. from the floor.

PLATE CXL.

This plate contains representations of two of the capitals to the piers adjoining to Archbishop Bowet's tomb in the eastern portion of the Choir. They are presented to show the character of the foliage which adorns the capitals to the piers in that part of the Church ; for the leaves, though boldly

¹ The several injured parts were renovated in 1845.

cut, yet are simply and stiffly placed. The foliage in the capital *a* is the leaf of the *Herba Benedicta*, conventionally treated; and the adornment of the capital *b* is the leaf of the Thorn, with the fruit occasionally introduced. The capitals are about 1 ft. 4 in. in depth, and are about 27 ft. from the pavement of the Church.

PLATE CXLI.

This plate exhibits the centre canopy of the three mentioned in the description of Plate CXXXVII. as forming the upper portion of the reredose to the Altar of the Percy Chantry of the Blessed Virgin Mary, formerly placed beneath the large east window of the Choir. This representation differs from the other in having the addition of four niches for statues and flowers in the cavetto of the centre arch. Most of the crockets are formed of the leaves and the fruit of the Oak. A similar mutilation of the parts has been effected in this as in the other representation (Plate CXXXVII.); the description of which may be consulted for further particulars.

PLATE CXLII.

This plate displays representations of two stone key-blocks in the eastern part of the vault of the east portion of the south aisle of the Choir. The representation *a* is adorned with a beautiful conventional-formed leaf of the Thorn, 1 ft. 8 in. in diameter. The convexity and the retiring of the lobes in the groins of the ribs are shown by the profile *b*. The representation *c* is adorned with four boldly-sculptured leaves of the Maple, uniting at the terminal lobe, and extend to a diameter of 1 ft. 11 in. The retiring, or rather the issuing, of the leaves from the groins of the ribs is given in the profile *d*. The embossments are about 48 ft. from the floor.

PLATE CXLIII.

This plate presents a representation of the south portion of the capital of the south east pier of the Large Tower. The foliage represented on it is that of the Oak, which is a continuous branch proceeding from the grasp of a rudely-sculptured human bust. Above the capital is a bust of some royal personage, often supposed to represent King Henry V., in whose reign the bust was probably carved; but this is uncertain. The capital is in depth 1 ft. 2 in., and at a height of about 60 ft.

PLATE CXLIV.

This plate contains representations of two stone key-blocks in the vault of the south aisle of the east portion of the Choir. The representation *a* is a Lion's face among conventional leaves of the *Herba Benedicta*: the convexity of the embossment, and the retiring of the foliage among the mouldings of the ribs are shown by the profile *b*. The representation *c* consists of a human face, also among the foliage of the *Herba Benedicta*, and its profile *d* shows the projection of the embossment and the retiring of the foliage. The adornment in each extends to about 2 ft. 3 in., and both are placed about 48 ft. from the floor.

PLATE CXLV.

This plate exhibits a representation of the west portion of the capital of the north-west pier of the Large Tower. The capital is about 1 ft. 2 in. in depth, and is adorned with the leaves and fruit of the Vine, and boldly-sculptured conventional leaves of the *Herba Benedicta*, on the central capitals. The whole was probably sculptured about the year 1420, and is placed at a height of about 60 ft.

PLATES CXLVI. CXLVII. CXLVIII. CXLIX.

These plates contain elevational representations from the capitals to the piers in the north aisle of the western portion of the Choir.¹ The capitals are about 27 ft. from the floor of the Church. These representations have been selected and given by the Author with a view to create an interest in their favour, and to excite the attention of antiquaries; since he conceives that most of the carved adornments on those capitals have been sculptured, some as emblems and others as personifications of several of the prominent characters and remarkable events in the reign of Henry IV., so far as regarded Archbishop le Scrope and those connected with him, in his adherence to the cause of the deposed King, and in his opposition to the usurper of the throne. These representations possess a very remarkable character; and it seems scarcely possible that any one should consider them attentively without feeling assured that they do not exhibit the mere sportive unmeaning fancies of the designer or the sculptor. Neither in the south aisle of the western portion of the Choir, nor in any other part of the Church, are there any capitals adorned with sculptures at all similar to these. A few grotesque figures are introduced amongst foliage on several capitals in the transept; but nowhere else do we find a succession of capitals bearing an apparent series of figures of so singular a character. To an antiquary at all versed in ecclesiastical monuments of the age to which these belong, they cannot fail to suggest the notion that they are intended to be enigmatical allusions to persons and events, which it was deemed not prudent to designate in a manner more clear and explicit. It is an important fact, deserving of particular consideration, that they are placed in the ambulatory of Archbishop le Scrope's tomb, who had been put to death by Henry IV., in the latter part of whose reign these capitals appear to have been sculptured.² The memory of the Archbishop, it should also be observed, was held in the highest veneration by the Clergy and others connected with the Cathedral; and also by the citizens of York, who had never been well-disposed towards Henry.

The subjects of these plates are distributed, with a few others, on the capitals of three of the principal piers, and at the entrance of the north aisle of the Choir; and it is almost impossible to determine whether they are placed in any consecutive order. Partly by this circumstance, and partly by the dimensions of the plates, the Author has been compelled to abandon any strictly consecutive arrangement of his representations. Those in Plate CXLVI. are from one pier, as are also those in Plate CXLVIII. But in Plate CXLVII. the representations at G and H are from the series represented in Plate CXLVI., and the representation at I is from the series represented in Plate CXLVIII., while K, L, T, U, V are from capitals at the entrance of the north aisle; as is also X in Plate CXLIX.

It must be further observed, that in consequence of the lamentable fire in 1829, the capitals from which the representations B, C, G, H, I, N and O are taken, were seriously injured; but they have been renovated so as to preserve the original character, although the minuter features have in some instances been neglected.

¹ By the adoption of elevational projections, slight differences of forms are unavoidably made, and which will be apparent when compared with the forms on the retiring surfaces and varied shapes of the capitals; but such a method appeared to the Author a more concise and demonstrative mode of representation than could be effected by any series of perspective projections.

² Compare Strutt's *Regal and Ecclesiastical Antiquities of England*, Plates XXXVIII. XXXIX. LVI., where may be seen, as characteristic of this period, the form and ornaments of the cap, the studded girdle, the crown, and the guard of the sword-handle, as exhibited in these capitals; as also the disposition of the hair and the beard.

At the death of the Duke of Lancaster, uncle to King Richard the Second, in 1399, his son Henry, of Bolingbroke, Duke of Hereford, assumed the title of Duke of Lancaster, left France, whither he had been banished by Richard, and landed at Ravenspur, in Holderness, with the sole intention, as he declared upon oath, of recovering the honours and estates which had belonged to his father. He came attended with a small retinue, and, as Biondi says,¹ with a force of no more than fifteen lances : but he was soon joined by the Earls of Northumberland and Westmoreland, and by other lords of the North, and in a few days found himself at the head of 60,000 men.

Richard, the King, being at this period in Ireland, the adherents to the royal cause became daily less, and the King's standard was deserted. Even the Regent of the Kingdom was induced to espouse the cause of Henry, and, uniting his forces, the army of the Duke was increased to the number of one hundred thousand men. Bristol was besieged, the Governor of the Castle surrendered, and the Earl of Wiltshire (Brother to Richard le Scrope, Archbishop of York) and two other adherents to the royal cause were executed the next morning without the formality of a trial.

Whatever may have been Henry's original intentions, when he first landed, his popularity and success encouraged him to aspire to something more than the recovery of his paternal inheritance. He resolved to dethrone his lawful sovereign, and to place the crown on his own head. Plans were accordingly laid for the ensnaring of the King, and the obtaining his resignation, which proved successful, and Henry challenged the realm of England and the Crown, and received installation from the Archbishop of Canterbury : although there was a prior claimant to the throne, in the person of Edmund Mortimer, Earl of March, descended from Lionel, Duke of Clarence, second son of Edward III. ; and who had been declared by Parliament lawful heir to the Crown, in the eighth year of King Richard the Second.

Although Henry was thus installed King of the realm by a powerful party, yet there remained another party zealously attached to the cause of King Richard ; but all their efforts to reinstate him on the throne were unsuccessful ; and served only to bring destruction upon those engaged in them, and to hasten the fate of the deposed King, who was murdered in the castle of Pontefract, in which he had been imprisoned.

Not long after this event, the Welsh, taking advantage of the troubles in England, resolved to throw off the English yoke before Henry became firmly established on the throne. They elected, as leader, one Owen Glendower, who entered Herefordshire with a powerful army, committing great cruelties as he advanced. In this county lived Sir Edmund Mortimer, the uncle of the presumptive heir to the Crown, the Earl of March, and though he was only in a private condition, yet being provoked by the atrocities of Glendower, he aroused the county to oppose the invader ; but Edmund's party was defeated, and himself taken prisoner, and afterwards kept in the bottom of a tower without respect to his person.

The Scotch also took advantage of the unsettled state of affairs, and invaded England ; but nothing very serious occurred, until the young Earl of Douglas entered Northumberland with twenty thousand fighting men, and the chief of the nobility of Scotland. Meeting with little or no opposition, they loaded themselves with booty, and proceeded to return, when, being near Hamildon, they were unexpectedly attacked by the Earl of Northumberland, his son Lord Percy, called Hotspur, and the Earl of

¹ Hist. of the Civil Wars of England, p. 45.

the Marches, with eight thousand fighting men, horse and foot, who, after a severe conflict, gained the victory, taking many prisoners and much booty.

Whilst these troubles were increasing on the borders of the kingdom, men's minds were gradually changing within. The Earl of Northumberland and his family, after having been zealous in establishing and supporting Henry on the throne, began to consider themselves not sufficiently rewarded and encouraged by the King for their exertions; and, to test the royal favour towards them, they desired the redemption of Sir Edmund Mortimer, their relation, from Owen Glendower; but Henry refused, and said he "was not taken prisoner in his service, but by his own consent."¹ This refusal exasperated the Percies: they paid the redemption-fee for Sir Edmund, and determined to punish Henry for his supposed ingratitude.

"The Percies now began to pay attention to some vain old prophecies, said to have been left by Merlin, an old false prophet of Wales, especially the one of the Mole, the Lyon, the Dragon, and the Wolf. The Welchmen interpreted Henry to be the Mole, and the other three the three confederates which should take from him his kingdom, and upon this belief the Percies grounded their certain ruin."²

In Plate CXLVI. fig. A is a Dragon with wings expanded, personifying the Earl of Northumberland; fig. B is a Wolf, the personification of the wicked and turbulent Earl of Worcester; and fig. C is a Lion, with a human figure upon its back, tearing its jaws open, the personification of Lord Percy, surnamed Hotspur, from his forwardness and valour. These confederate noblemen drew others to their aid, and formed certain articles of accusation against Henry, one of which was, that he had oppressed the kingdom with unsupportable taxes and grievances: this charge the Author imagines to be expressively represented by fig. D, a captive Pig, with its four feet chained together, suffering cruel torments from a wanton monkey. Another charge, that he was the cause of King Richard's death, is probably represented in the ruffian figure E. Another charge was, that having attained the throne by usurpation, he had neglected to support and comfort the late King, the Earl of March, the lawful heir to the Crown, and several other of his present subjects. This general charge is ingeniously and strikingly personified by fig. F, a Mermaid, the queen of the sea, holding in her left hand a fish, a subject of her dominion, in an affectionate position, but kept out of the element necessary to its existence; while the mirror in the left hand seems to imply that the actions of Henry ought to be seriously considered by those whom he oppressed.³ But to these charges, the nation generally seemed to pay but little serious regard, which is artistically represented by the personification, fig. G, a Lion merely *passant gardant*, one of the emblems of England. On his reading the accusation, Henry is reported to have said to the messengers, that his sword should answer that scandalous writing: this resolution is strikingly personified by fig. H, which is that of a powerful man at his ease, but with vigilant aspect, and bearing a huge and destructive cudgel. Negotiations being ended, the opposing forces entered the field, near Shrewsbury; Henry and his son, the Prince of Wales, being with their party, and Lord Percy and his uncle, the Earl of Worcester, leading the other. The contest was violent; Henry prevailed; Lord Percy was slain, and the Earl of Worcester was taken prisoner and beheaded.

The figure I, bearing a lance, appears to have been designed to represent Henry, armed with a lance, in allusion to his having arrived in England attended by only a small body of lancers. The animals

¹ Biondi, p. 69.

² Ibid. p. 70.

³ A mirror is an emblem of the stage of life, wherein we may see the follies and imperfections of human nature exposed.—Emblems for Youth. London, 1755. Plate LXI. fig. 12.

are Foxes, the fox's tail being a cognizance of Henry IV.¹ Of one of these, only a part is shown in the plate; but it is perfect on the capital, where it has its bushy tail fully extended. To have represented it complete, would have required too large a space on the plate. The other has its tail returned beneath itself. The other accompaniments of the principal figure are uncertain.

After the preceding conflict of the opposing powers, the Earl of Northumberland, who had been detained in the north by indisposition, was summoned to appear before the King, at York. He declared that his son had acted in disobedience to his orders, swore fealty to Henry and the Prince of Wales, and received a pardon.

During these transactions, Edmund Mortimer, the lawful heir presumptive to the throne, with his brother Roger, had been kept in "mild and honourable" confinement in the castle at Windsor. In the beginning of the year 1405, Lady Spencer, whose husband had been executed at Bristol, by means of false keys procured access to their apartments, conducted them out of the castle, and hurried them away to the frontiers of Wales. An alarm was given; they were pursued, and having been found in the woods of Chiltham, they were seized and carried back to the place of their former confinement.² The flight and re-imprisonment of Edmund appear to be designated in the figures at κ, λ, and ω, the former representing a person rambling among foliage, in search of some object; the second, the young Mortimer concealing himself among foliage, as explicit a personification of the event as the space of the capital, and the consistent power of the sculptor, could afford; while at ω he is seen in his prison.

At length the embers of dissatisfaction burst again into flame. The Earl of Northumberland, who though he had been pardoned had been dishonoured, and knew he would not be trusted, and who had lost his son and his brother; Mowbray, Earl Marshal, who had lost his father, exiled in Venice; the Lords Bardolf, Hastings, Falconbridge, with many others, and Richard le Scrope, Archbishop of York, a zealous supporter of King Richard's cause and Mortimer's legal claim to the Crown, and whose brother, the Earl of Wiltshire, Henry had caused to be executed at Bristol—determined to make another attempt against Henry. The confederates agreed to raise forces separately, and to meet at an appointed time with them, near York, the whole of which forces were to be placed under the command of the Earl of Northumberland.

The Archbishop "had long enjoyed the love and veneration of the people, and the influence naturally attached to his station was increased by the affability of his manners and the sanctity of his life. He had already exhorted Henry to repent of his perjury and treason to Richard; and to a question from the Earl of Northumberland, had replied, that all who had contributed to place the present King on the throne were bound, in justice to the real heir, to drive the usurper from it." He had also caused an instrument, consisting of ten articles of accusation against Henry, charging him with perjury, usurpation, the murder of his sovereign, and other crimes, to be fixed on the doors of the churches of York and the neighbourhood; he was likewise pleased to declare his mind to the people in a Sermon which he preached to them in his Cathedral, in which, no doubt, the evil of usurping, or the obtaining unjustly, what belongs to another would be liberally explained, as also the injustice of keeping in confinement the rightful owner of such stolen property.

¹ In a coin of this King, struck at Bourdeaux, he is represented with a lion running up his right arm, and a fox up his left. See Ducarel's *Anglo-Gallic Coins*, &c., p. 33.

² Lingard's *Hist. of England*, vol. iii. p. 294. 4to Edit.

Presuming that such matter would form the subject of the Archbishop's discourse, as well as the impulse of his opposing conduct, we may readily perceive in fig. m, Plate CXLVIII., that the Archbishop is personified, habited in a surplice, and in the attitude of exhorting. On his right hand, at n, is a personification of the usurpation of Henry, under the character of a boy having stolen a bag full of fruit; whilst the punishment which it was thought Henry deserved is personified at o, where, the theft of the fruit having been discovered, the thief is undergoing merited chastisement: while, on the left hand, at w, is represented the confinement of Edmund Mortimer, the lawful heir to the Crown.

The zeal of the confederates was greater than their prudence. A part of their forces joined the Archbishop at York before the Earl of Northumberland was prepared to take the command. To disperse these, the Earl of Westmoreland hastened to the neighbourhood of that city: finding them in greater strength than he expected, the crafty Earl, "changing the Lion's skin for the Fox's,"¹ and following the French adage, *a défaut de la force il faut employer la ruse*, he sent the Archbishop word, that he wondered to see a man of his profession in the posture he found him, since he could not perceive any reason why he should arm the King's people contrary to the King's peace: to which the Archbishop answered, that he was so far from infringing the King's peace, that all that he did tended to the preservation thereof. Upon this, entering upon the occasions of discontent with the messenger sent unto him, he showed him the articles; and for the Earl's better satisfaction, the Archbishop sent them unto him by a Gentleman of his own. The Earl, though he was determined what to do in the case, seemed to rest satisfied with the justness of them, but, acting in his assumed character of the cunning Fox, he said, that a business of this high nature being in question, it was requisite they should meet together and treat thereof, which might easily be done, each of them bringing a like number of men betwixt the two camps. There is no net so secure as that which is spread in the commendations of him who is to be deceived; for the good Archbishop, measuring other men's consciences by his own, hearing his actions applauded by him who was sent to oppose him, was confident he could bring the Earl over to his side, and therefore made no difficulty to give him the meeting."

"The parties being met with equal numbers of their adherents, betwixt the two camps, Westmoreland, after some short discourse, seemed to be persuaded, and ingeniously professed that in so just a cause he would fight to the utmost of his life. The Generals then shook hands in the sight of both armies; wine was then called for, and given about in token of friendship and agreement."²

A striking and clear personification of this beguilement of the Archbishop is given in the representation r and q, Plate CXLVIII., in which, at r, the Earl, under the figure of a Fox, habited in the garb of piety, is placed in a pulpit, to show the influence of his deceitful harangue; before him is placed the King's son, seated, in the form of a young Fox, with pious garb, holding a pastoral staff, with the crook of power turned towards the person addressed.³ Before the pretended pious and really

¹ Biondi, *ubi sup.*, p. 80. The Fox is a well-known emblem of deceit and cunning.

² Biondi, p. 80. Drake's Hist. of York, p. 107.

³ The pastoral staff or crosier is the symbol of the power which the possessor receives, of chastising those who are refractory; and the position of the crook implies that the jurisdiction extends over those towards whom it is presented. See Picart's Rel. Ceremonies, vol. ii. p. 133; and Rees' Cyclopaedia, Art. Crozier, by Dr. John Milner.

A representation of this subject is given by Mr. Halfpenny in his "Gothic Ornaments," &c., plate 62, which will be found to differ in almost every particular from that given by the Author; and not very favourable to the credit of that ingenious artist in regard to accuracy, when compared with the original capital.

cunning Foxes, is placed, at q, an ecclesiastic in attentive and serious consideration of the old Fox's address, and who no doubt is intended to represent the benevolent Archbishop, beguiled by the flattery and balmy words of the Earl.

The venerable prelate was quickly undeceived. While congratulating himself on his supposed success, he, together with the Earl Marshal, was arrested by the Earl of Westmoreland, and carried prisoners before the King at Pontefract.

This absence of prudence in the conduct of the Archbishop is strongly personified in the representation r, Plate CXLVIII., wherein a Swan, the usual emblem of innocence,¹ is placed in the trammel of stocks, which form the letter H for Henry; and the absence of prudence is exhibited by the Swan being shown to be shoeless, and that the appendant shoer at s, with a shoe, completes the allusion and emblem, that innocence ought always to be fortified with the shoes of prudence or caution.

After a few days the King proceeded to York, bringing along with him the prisoners, amidst the insults of some, and the commiserations of others, and had them placed for greater contempt in the Archbishop's own palace of Bishopthorpe. There he commanded Sir William Gascoigne, Chief Justice of England, to pass sentence of death on them, as traitors to the King. He refused, and answered him thus:—*Neither you, my Lord the King, nor any liegeman of yours in your name, can legally, according to the rights of the kingdom, adjudge any Bishop to death.*²

The uprightness and strictness of Judge Gascoigne is ingeniously and beautifully personified in the representation t, Plate CXLVII., wherein he is represented as a matron correcting a young man (probably intended for the King's son) who had rebelled and insulted him in the discharge of his delegated duty.

“Henry, greatly incensed at Gascoigne for this bold rebuke and refusal to obey his orders, immediately commanded Sir William Foulthorpe, a soldier, and not a judge, on the same day, namely, on the 2nd day (Monday) of the week of Pentecost, which was the 8th day of the month of June, to pass sentence of death on the Archbishop, whom he called a traitor, in the hall of the aforesaid mansion. And when the aforesaid William Gascoigne, Chief Justice of England, altogether refused, the aforesaid William Foulthorpe, sat on the chief seat of the hall of the aforesaid manor, and ordered the Archbishop to be brought before him. The Archbishop standing before him, with his head uncovered, he himself approaching, and all standing around, he passed this sentence, ‘*We adjudge thee, Richard, traitor to the King, to death, and by the King's command, we command thee to be beheaded.*’ The Archbishop, hearing the sentence, spoke these words:—‘The just and true God knows that I never intended evil against the person of the King, now Henry the Fourth.’”

“It is evident that the common report was everywhere opposed to these words of the Archbishop. The intention of the Archbishop was to go to the King, with other Lords, who had assembled for this purpose, and to ask of the King a reformation of the evils then existing in the kingdom; for there were then dissensions between the Lords, especially between the Lord Nevil and the Earl Marshal. Wherefore, the Archbishop told his people that he would ride with the multitude. After the aforesaid

¹ The Swan is an emblem of innocence, which often needs caution.—Emblems for Youth, Plate XVIII, fig. 11.

² Lingard says he refused on the plea that both the Archbishop and the Earl had a right to be tried by their peers. *Ibid.* p. 297.

words (of his judge) the pious prelate said to those standing around, '*Pray ye that the Almighty God may not avenge my death on the King, or on his,*' which words he often repeated, similar to the protomartyr St. Stephen, who prayed for those who stoned him. On the same day, about noon, the said Archbishop was dragged away by evil doers, treated with contumely, and compelled to depart quickly; and they placed him upon a very lean and sorry horse of the value of 40 pence, without a saddle, and with his face turned towards the horse's tail; he saying, 'that he never rode upon a horse that he liked better than this.' And he chaunted the Psalm *Exaudi*, and so he rode with a halter, and in a red (*blodia*) garment, with sleeves of the same colour, but he was not allowed to wear his Archiepiscopal linen (*rochet*), and a purple-coloured hood hanging from his shoulders, and so he was led with ignominy and shame like a sheep to the slaughter, without opening his mouth, either in vindictiveness or against his sentence, until they reached a certain place in a field by Clementhorpe, near York. Being come to this place of his execution, he prayed thus:—'*Almighty God, I offer to Thee myself and the causes for which I suffer, and I ask pardon and forgiveness of Thee for all my sins of commission or omission.*' Then he laid on the ground his hood and tunic, and said to his executioner, Thomas Alman:—'*Son, may God forgive thee my death, as I forgive thee; nevertheless, I pray that with thy sword thou wilt give me five wounds on my neck, which I desire to bear for the love of my Lord Jesus Christ, who, submitting for us, was obedient to the Father unto death, did suffer five principal wounds in his body;*' and he kissed him, and kneeling down with his hands joined and his eyes raised to heaven, he prayed, saying, '*Into thy hands, O most sweet Jesus, I commend my spirit,*' and stretching out his neck, and crossing his hands upon his breast, he was smote by the executioner five times in the same place, and at the fifth stroke his head fell to the ground, and his body on its right side."¹

This execution of the King's desire upon the Archbishop is personified in the representations *u* and *v*, Plate CXLVII. In *u* is presented a man (the King), with a huge staff, as a bear-keeper, and in *v* is that *foul* animal the bear (Foulthorpe), in the act of causing the death of a human being, by its natural mode of squeezing,—no unapt representation of the foul persons and act they are intended to record.

Henry must have had serious scruples on this transaction, for, from his castle at Hertford, on the 18th of July 1405, he constituted two proctors or envoys to the court of Rome, to make supplication and submission to hinder the thunders of the Vatican. Innocent VII. was then Pope; and notwithstanding Henry's entreaties, an excommunication was pronounced against him, and all aiders and abettors in the diabolical act. Innocent VII. died in 1406, and Gregory XII. succeeding, Henry, on the 18th of August 1407, again sent his proctors to Rome, to supplicate in his behalf; but it was some time before they could obtain their object. Gregory, however, being of a mild and lenient disposition, at last granted a Bull of pardon, which bears date April 12th, 1408.²

Although the universal assertion and pious practices of the Clergy and Laity of the Catholic public for a long period after the death of Archbishop Scrope showed that they had no doubt of the interment of the Archbishop in a particular part of the Cathedral of York, yet in later times this has been doubted and even denied: and it has been asserted that the Clergy imposed upon the credulity

¹ *Clementis Maydestone Historia de Martyrio Ricardi Scrope Archiep. Ebor.* — Wharton's *Anglic. Sacra*, tom. ii. p. 369. — MMS. Barlow, No. 27, Bodl. Lib.

² A Copy of the Bull is given in Drake's *Eboracum*, Appendix, fol. 97, from Alexander Nevil's *Regist.*, *pars secunda*, fol. 30.

of the people to serve their own purposes, by leading them to believe that the body of the Archbishop was buried in the Cathedral, while the truth was, that he was interred without any ceremony near the spot on which he was executed. This absurd and incredible opinion was thought, however, to be sanctioned by the discovery of two stone coffins, in the month of May 1813, containing human remains in a field near Middlethorpe; in one of which the skull was found lying upon the breast. The coffin is now in the Museum of the Yorkshire Philosophical Society, and is manifestly a Roman coffin. Others have since been found in the same field. If it had been intended to insult the remains of the Archbishop, it is not likely that they would have placed them in a stone coffin. The custom of burying in such coffins had long ceased.

During the reparations effected in the east end of the Choir of the Cathedral in the month of March 1844, the tomb of the Archbishop was considered so injured at the sides by time, as to be entitled to a renovation. It was accordingly taken down; curiosity now became alive, and a crow-bar was made to pierce the earth, to discover either a vault or a coffin, but this proved fruitless, and seemed to substantiate the doubts respecting the place of the interment; subsequently a person was employed to dig down, when at the depth of about 3 feet 3 inches from the surface, a compressed lead coffin was discovered, through which the crow-bar had evidently been forced. It appeared that there had been a strong oak outer coffin well put together with nails, but this was nearly all gone: the lead coffin was much compressed by the weight of earth placed above it, and it was soldered down the centre of the top; it was 6 feet 5 inches in length. 1 foot 10 inches across the shoulders, and had been about 11 inches deep.

In consequence of this discovery, it was determined that the coffin should be opened, to ascertain its contents. Accordingly, on the 28th of the same month, a pretty full Chapter being then held, there was present at the grave the Rev. W. H. Dixon, Canon in Residence; Rev. W. V. Harcourt, Canon Residentiary, with several members of the Chapter; the Very Rev. Thomas Billington, V.G.; George Goldie, M.D.; Robert Davies, Esq., Town Clerk; Thomas Meynell, jun., Esq.; the late Mr. Dent, the Superintendent of the works; the Author; and several other persons, with the necessary workmen. The plumbers proceeded to cut the coffin down the top, and the remains of mortality were presented, with remnants of girthing, with which they had been bandaged; the hands had been placed over each other, and the skull was in its proper place, but inclined towards the right side and rather upwards, and some hair was upon the skull in good condition, but no ring or other token was discovered, by which it could be ascertained that the exuviae belonged to Archbishop le Scrope. A new covering of lead was ordered for the top of the coffin, the whole duly soldered up, and the grave more securely prepared with stones for receiving the renovated tomb.

In the earth taken from and about the grave were found scattered nearly 100 *Coins*, silver pennies and half-pennies, among which were some of Edward I. II. or III. and IV., Richard II., Henry VII. three Anglo-Gallic, one Venetian, three of Robert III. of Scotland, and several illegible, and one small brass Constantine, which discovery for a short time created various surmises; but all seemed to vanish quickly, as soon as several of the coins were found to be of periods long after the interment of the Archbishop.¹

¹ In 1830, about eighty pennies of Henry III., with a few of William I. of Scotland, were found in the same aisle of the Choir, but much to the westward.

Although some who were present on this occasion were not convinced, by what had been discovered, that the Archbishop had been buried in the Cathedral, yet the Author feels confident that these were truly the remains of the venerable prelate. The following account of the burial, from an ancient Chronicle of the Acts of the Archbishops preserved at Oxford, and the extracts from the Registers of the Church, appear to furnish the most satisfactory evidence on the subject.

“On the day next following the execution, four Vicars Choral of the Cathedral Church of York did unto the same Church, few or none accompanying them, in fear and silence, not without fear and trembling, convey the body of the venerable prelate; where, at the eastern end of the *new* work of the said Church, with but moderate ceremony, as the circumstances of the time permitted, that sacred body rests in the earth.”¹—“Thomas Walworth, Canon Residentiary, by will, dated August 1st, 1409, gave his body to be buried within the inclosure of the Altar of the Blessed Virgin Mary, *near and adjoining the Sepulchre* of Master Richard le Scrope, of pious memory.²—Stephen le Scrope, Archdeacon of Richmond, by will, dated August 24th, A. D. 1418, directed his body to be buried in the Chapel of St. Stephen, in the Cathedral Church of the Blessed Peter at York, *beside his Lord* (Scrope) *the Archbishop* of York, who in his lifetime did stretch out a helping hand to him, and whom, being now in heaven, he beseeched to pour forth his prayers for him.³—Thomas Parker, Canon Residentiary of the Cathedral Church of York, by will, dated 4th October 1423, gave his body to be buried in the Cathedral Church of the Blessed Peter at York, behind that side of the pillar which is to the westward, at the *head* of his Lord, Richard (le Scrope), late Archbishop of York.”⁴

It certainly is not stated, by any writer, what was done with the body of the pious prelate immediately after his execution; but it is reasonable to suppose that the veneration in which he was held would not allow his respected body to lie unheeded in the field after he was beheaded, but that with respectful solicitude it would be carefully attended, until suitable coffins could be procured, and a spot selected for its repose in the Cathedral. That it was deposited there by the zealous Vicars Choral previously mentioned, seems to be satisfactorily attested by the fact, that the people flocked in such numbers to pay their respects to the grave, to pray for the Archbishop, or to beg his prayers for themselves, that either the King or his friends,⁵ in order to hinder such manifest veneration, forbade the visits, and caused large logs of wood to be laid over the grave; and although the Author has not been able to find the record of this transaction, yet of it there cannot be a doubt, for Clement of Maidstone records that one John Simpson of Roclyfe related, in the hearing of several persons, that the Archbishop appeared to him in his house at Roclyfe, and commanded him to carry away the logs of wood which men had placed upon his tomb, lest men should worship or offer thereat,—which the same John alone, and being an old man, did carry away and remove, although three strong men could hardly lift some of them, and he did lay them down before the Altar of the Blessed Virgin Mary in the same Church.⁶

It must for ever remain uncertain when the tomb which covers the venerable remains was erected: no doubt it would be formed as soon as circumstances would permit. It is of a fine limestone, and

¹ Barlow, MS. No. 27, Bodleian Library.

² Regist. B y. fol. 152. Walworth was buried on the *right* hand of the Archbishop.

³ Regist. B y. fol. 185. The Archdeacon was buried on the *left* hand of the Archbishop.

⁴ Regist. B y. fol. 215; also Bowet's Regist. fol. 383.

⁵ Holinshed, vol. iii. p. 38.

⁶ Wharton's *Anglia Sacra, pars secunda*, fol. 369.

of a solid form, decorated on the sides with four quatrefoils, each of which contains a plain shield: around the edge near the top has been fixed a brass with an inscription; this has been torn off, but the pins remain. Upon the top is placed a dark slab of marble, beautifully variegated, seven feet long, one foot eight inches broad at the feet, and two feet six inches broad at the head. The extreme length of the tomb is about eight feet five inches; whereas Sir N. Harris Nicolas most strangely asserts that it is *five yards* long.¹ But this is not the only inaccuracy with which that learned writer is chargeable.²

The representation x in Plate CXLIX. is taken from a capital placed on the left hand, and immediately within the entrance of the north aisle, or ambulatory to Archbishop le Scrope's tomb: the adornments are, a Hare, a Greyhound,³ a Spaniel, a Goat bestriden by a man entangled in a net, a King seated on a branch armed with a sword, and an attendant.

The figure of the King appears to be intended to represent Henry IV.; and that of the man riding on the goat most probably denotes Archbishop le Scrope, entangled in the net of flattery and deceitful promises, than which, as before observed, "no foilment is more secure." Why he is placed on a goat, and engaged in hunting the hare, it may not be easy to explain. That the artist had a meaning in everything he has introduced into these emblematical sculptures, we have good reason to believe, though our ignorance of many circumstances of those times, and the caution he was obliged to observe in these representations, may conceal that meaning from us.

The representations in y are taken from the capital on the north side of the entrance of the south ambulatory of the Choir; the central one of which presents a stag couchant ducally gorged and chained, which was the well-known cognizance of King Richard II., and which afterwards became the badge of

¹ History of the Family of the Scropes of Masham, vol. ii. p. 125.

² It appears that Archbishop Scrope was an encourager of the Holy Guild of Corpus Christi of York, and granted unto the members thereof, upon complying with certain conditions, a relaxation of forty days from the penance enjoined them. One condition was, that the individuals should drink out of a bowl or cup, which should be considered by the fraternity the "Indulgence Cup." Whether the fraternity possessed a bowl or cup for this special purpose, before the death of the Archbishop, is uncertain; probably they did: but afterwards Dame Wyman, the widow of Henry Wyman (who, according to Mr. Drake, was Lord Mayor of the City for the years 1407, 1408 and 1409), gave a bowl or cup to the Guild, which had the Archbishop's Indulgence transferred to it, and which permanently became the Indulgence Cup; for, from a Register of the Guild of Corpus Christi, in the British Museum, we extract the following information from the schedule of the property of the Guild:—"One large drinking cup or bowl of murra, with a plain fillet or band of silver gilt, which is justly designated the Cup of Pardon, and for this cause—that the late Lord Richard Scrop, of blessed memory, some time Archbishop of York, did graciously grant unto all persons truly penitent and shriven, who shall drink out of this cup, provided it be done with moderation, and not to excess nor for gratification, but with a pure intention, forty days of pardon. The said cup of murra, valued at forty shillings, which murra or cup, Dame Wyman, late wife of Henry Wyman, some time Mayor of the City of York, offered to the brotherhood of Corpus Christi."

There is now in the Vestry of the Church of St. Peter, a bowl or cup about 12 inches in diameter, bearing on a rim of silver gilt an inscription showing a similar act of the Archbishop. Thus—"Becharde Arche Beschope Scrope grantis on to all tho that drinkis of this cope XL^{ti} dayis to pardon," to which is added, "Robert Cobson Beschope mesm grantis in same forme a fore saide XL^{ti} dayis to pardon," which is followed by the name of "Robert Strensall." This bowl is traditionally said to have been given to the company of shoemakers, who certainly possessed it for many years; but the fact of its being their property originally is not so clear, for it is more likely to have been the Corpus Christi Guild's bowl or cup, until the destruction of that fraternity in the days of Edward VI., when it would pass to other hands, and thus become the mere carousal bowl of the Lay Association of Shoemakers.

³ Anciently the Greyhound was used as a symbol of nobility; and as such, first accompanied and then succeeded the Hawk, which we see placed on the fists of great personages, as represented in very ancient statues, and on seals in the 13th and 14th centuries.—*Archæologia*, vol. iii. p. 209.

the loyalists who stood for his right, for which many of them lost their lives. The head and royal antlers, on each side, may either refer to the memory of the said King, or to Archbishop Bowet, who bore on his shield three royal stags' heads cabossed, in whose archiepiscopate the capital was undoubtedly sculptured, and whose chantry was at the east end of this aisle. The scale of projection is added.

PLATE CL.

This plate exhibits fragments of the tabula or reredos of the Altar of the Blessed Virgin Mary, placed beneath the large eastern window of the Choir, as mentioned in the description of Plate CXLI. The pannel or space assigned to the Altar, and its immediate accompaniments, was about 13 ft. by 9 ft. The cornice to the pannel, as represented in the plate, was adorned by angels seated upon thrones. The angels, thrones, and terminating busts, were originally gilded, and the mouldings of the cornice painted with vivid colours, and relieved with gold, but the figures had been defaced, and the whole generally obscured by plaster, as represented in the lower division in the plate. The exposure of this cornice, which is about 9 ft. from the floor for the Altar, emboldened the Author to attempt the removal of a coat of plaster that covered the wall beneath it; whereon, he having succeeded, the remnants of outline and slightly distempered coloured representations of the principal persons and things connected with the sufferings of our Redeemer were displayed, as drawn in the plate. Each pannel of painting was about 5 ft. 4 in. in length, by 2 ft. 4½ in. in depth, thus leaving a clear space of about 2 ft. 8 in. for the tabernacle, or other prominent object, at the centre of the reredos of the Altar.

In the site of the Altar, in recent ages, there was placed a monument to the memory of Archbishop Matthew; but it suffered very much by the fire of 1829, and was ultimately, namely in 1844, taken totally down, and the whole of the reredos was repaired, by making a new cornice, piecing the busts, pendants, pinnacles, &c.; but the paintings were nearly obliterated.

CHAPTER VII.

STATE OF THE CHURCH FROM THE SIXTH YEAR OF THE TRANSLATION OF ARCHBISHOP WOLSEY, A.D. 1520, TO THE FORTIETH YEAR OF THE TRANSLATION OF ARCHBISHOP HARCOURT, A.D. 1847.



It is a remarkable circumstance, that the distinguished prelate Thomas Wolsey, who held the See of York at the time when the rebuilding of the Cathedral Church of his diocese, after a course of nearly three centuries, was completed, never saw that magnificent structure, or saw it only at a distance. Nor is it probable that he would ever have thought of visiting it, had he not fallen into disgrace at the Court. Compelled to retire "to his benefice at York," he proceeded to his palace at Cawood, about seven miles from the city; but, on the day preceding that on which he had prepared to go to the Cathedral with all due solemnity, he was arrested on a charge of high treason, by the fickle King, whom, according to our immortal bard, he had served with more zeal and fidelity than his God: he was conducted on his way back to London, but being seized with a fatal sickness on the road, he was permitted to rest at the Abbey of Leicester, where he expired, on the 29th of November 1530, in the 60th year of his age, and was buried in the Lady Chapel of the Abbey Church.¹

About two years prior to this event, Master William Melton, late Chancellor of the Church of York, by his will, dated 20th of August 1528, directed his executor or executors, or administrators, that after they had securely discharged all his just debts, and distributed his goods as mentioned in his will, or by desire (verbally), they should produce, if it could be done without injury, the sum of seven marks, from the remainder of his plate, to be paid to a priest either monthly or annually, which priest should celebrate the divine mysteries at the Altar of the Name of Jesus in the Church of York, for his soul, for the souls of his parents, friends, and relations; for the soul, also, of Hugo Trotter, his parents and friends; and for the soul of Thomas Rotherham (late) Lord Archbishop, and for the souls of his relations, and for the souls of all the faithful departed this life.²

King Henry having been disappointed in his endeavour to prevail upon the Pope to grant the divorce of Queen Catherine, now listened to the suggestions of Thomas Cromwell; and taking advantage of the growing opposition to the Church, ultimately denied the spiritual supremacy of the Pope, and declared himself the protector and only supreme head of the Church and clergy of England; which title was granted to him conditionally by the Parliament, in February 1531, and confirmed in 1534.

The Archbishopric of York remained for several months after the death of Cardinal Wolsey unoccupied. At length the King thought fit to appoint his almoner, Edward Lee, D.D., to the vacant See.

¹ See the very interesting Life of Cardinal Wolsey, written by George Cavendish, his Gentleman Usher, published by Dr. Wordsworth, in his Ecclesiastical Biography, vol. i. And also, "Who Wrote Cavendish's Life of Wolsey?" by Rev. Jos. Hunter.

² Regist. A y. fol. 166. This is a limited endowment for a second Chaplain, in the perpetual Chantry of the Name of Jesus, at the Altar of the Blessed Virgin; and hereby Hugo Trotter, the late Treasurer of the Church, and joint Executor with Henry Carnebull of the Will of Archbishop Rotherham, appears as a participator of the benefits expected by the establishment of the Chantry of Jesus, although he is not mentioned in the deeds previously given concerning that Chantry.

He had been Archdeacon of Colchester, Prebendary of York and Salisbury, and employed abroad on several important embassies. This prelate, however, did not conceive that the recognition of his supremacy had enabled the King to confer episcopal jurisdiction; institution, therefore, was solicited from Pope Clement VII., who granted a Bull of promotion to the See of York. Lee was consecrated December the 10th, was enthroned by proxy on the 17th of the same month, had the temporalities restored to him by the King, and was installed in proper person on the 1st of April 1534.¹

Having assumed the title, Henry soon proceeded to exercise the authority, of the supreme head of the Church in England: encouraged and assisted by his vicegerent, Thomas Cromwell, special injunctions were addressed to the clergy; visitors furnished with eighty-six articles of inquiry were appointed, in the year 1536, to inspect the religious houses; an act was soon afterwards obtained for the suppression of the smaller monasteries; and finally, in 1539, another act was passed, suppressing all the greater monasteries, and "vesting all monastic property in the King, his heirs, and successors, for ever."

The demolition of religious establishments was followed by the destruction or removal of whatever was considered as giving offence to God, and as bringing into danger the souls of the King's loving subjects. On this plea, shrines were demolished; genuine or supposititious relics were burnt; the most celebrated roods and images were broken into fragments, or committed to the flames.² Such shrines, however, as St. Thomas à Becket's, were carefully and ceremoniously stripped of their gold, silver, and jewels, which were for the most part sent to the royal treasury,³ whilst shrines of inferior importance were sometimes left to the disposal of the dignitaries of the respective Churches. Thus, the splendid shrine of St. William, which was accustomed to be carried in grand procession in the Church of York, and the city thereof, and which has been so often mentioned in the preceding pages, was consigned to be demolished by the Dean and Chapter, as by them is thus recorded:—

"Be it remembered, That on the 18th day of October, A.D. 1541, in the Chapter-house, at the hour of Chapter, the Venerable Master William Layton, Dean of the Metropolitan Church of York, Cuthbert Marshall, Robert Silvester, and William the Bishop (of Darien), Canons Residentiary in the said Church, and Prebendaries of the Prebends of Ilusthwaite and of Westow in the same, being personally present, and there holding a full Chapter, the Parsons and Vicars Choral, with all of the said Church being (also) present: where and when the said Lord Dean did expound and declare the mind and will of our Lord the King, and his Council, according to the tenor and effect of certain his letters directed and issued to the Lord Archbishop of York, and to them. Whereupon they decreed that a certain casket or chest (Shrine) in which were lately contained the bones of the head of St. William, some time Archbishop of York, together with the jewels and ornaments of the said chest, should be broken up and be converted and applied to the general use and benefit of the Church of York aforesaid. Present (as witnesses) the Parsons and Vicars aforesaid, and George Sisson, William Gibson, and Master William Wright, Clerk of the Venerable Chapter aforesaid."⁴

¹ Regist. G f. fol. 192.

² Lingard, vol. iv. p. 270.

³ "It appears, that, in plate alone, there were taken from the monasteries, cathedrals, and shrines, 14,531 ounces of gold, 67,600 ounces of silver, and 207,635 ounces of silver-gilt; making, with the addition of some fractional parts, a total, in gold and silver, of rather more than 289,768 ounces of plate. This was sold for £73,531. 15s. 1d.; to which, if we add the further sum of £79,471. 5s. 9½d. obtained in money, we shall have a gross amount of £153,003. 0s. 10¾d. derived to the exchequer, over and above the produce of all the lands and estates of the monasteries." See the account by Sir John Williams, the Keeper of the Jewels to Henry VIII. Tierney's Dodd, vol. i. p. 287.

⁴ Regist. G f. fol. 246 b.—An account of the silver images, rings, jewels, and precious stones, affixed to the portable shrine of St. William, is given in Dugdale's Monasticon. Ed. London, 1830, vol. vi. par. iii. p. 1206.

Richard Layton, who was admitted Dean in 1539, and who had been one of the most zealous instruments of Thomas Cromwell in the visitation and suppression of the religious houses,¹ having pawned, for a certain term of years, several jewels and much plate appertaining to the Church of York, the said jewels and plate were, on the 27th day of March 1544, by the consent of the Prebendaries, ordered to be redeemed with money extracted out of the chest of dividends.²

Archbishop Lee held the See of York for about thirteen years,³ during which time he does not appear to have been concerned in the turbulent proceedings of the times, except by his alienation from the See of the manors of Beverley, Southwell, Skidby, and Bishop-Burton, which, by indenture dated November 12th, 1542, were exchanged with the Crown for the dissolved priory of Marton-cum-membris, in this county; and other manors, formerly belonging to religious houses, such as Kilburn, Sutton-under-Whitstonecliff, &c. He died on the 13th of September 1544, and was buried in the Cathedral, in the south aisle of the Choir, where a large blue marble stone, inlaid with brass, was laid over him; but no mark now identifies the place of his sepulture.

Robert Holgate, bred up among the Gilbertine monks at Sempringham in Lincolnshire, obtained the notice of the King, for his busy stickling in the spiritual polity of the time; and the King, finding him to be a very fit man for his purposes, promoted him to the See of Llandaff, and thence translated him, on the 10th of January 1545, to the Archbishopric of York.⁴ Within a month after his translation, it was easy to see what was Henry's design therein; for that prelate passed away to the King, as it is said, in one morning, thirteen manors in Northumberland, forty in Yorkshire, six in Nottinghamshire, and eight in Gloucestershire, all belonging to the See. In lieu of which, he, the Archbishop, obtained thirty-three impropriations and advowsons, which had come to the Crown by the dissolution of some monasteries in the northern parts.⁵ By these, and other such unworthy measures, Holgate greatly impoverished the See, but amassed great riches to himself.⁶

On the death of the King, and the accession of his son, Edward VI., the Protector Somerset and his Council, taking advantage of the King's youth, took measures for a more complete change of the national religion, and for enriching themselves by the possession of the wealth which the Church yet retained in its altars, and by its chantries, and also of the few valuables which remained, not sequestered, in the various guilds of the realm.

To this end they established a royal visitation, and divided the kingdom into six circuits, to each of which was assigned a certain number of visitors, partly clergymen, and partly laymen. The moment these visitors arrived in any diocese, the exercise of spiritual authority by every other person was suspended. They summoned before them the bishop, the clergy, and eight, six, or four of the principal householders from each parish, administered to them the oaths of allegiance and supremacy, required answers upon oath to every question which they thought fit to put, and exacted a promise of obedience to the royal injunctions.⁷

The injunctions were in number thirty-nine. They regarded matters of religious doctrine and practice; and were, for the most part, so framed as, under the pretext of abolishing abuses, to pave the

¹ See Letters relating to the Suppression of Monasteries, published by the Camden Society, 1843.

² Harl. MS. 6971, p. 261. *ex quodam registro penes Dec. et Cap. ab 1543 ad 1572.*

³ Regist. G R. or *Magno libro Sede Vacante*, fol. 650.

⁴ Regist. G d. fol. 14 b.

⁵ Regist. G a. fol. 1. A thin paper book, touching the advowsons of Vicarages and Churches belonging to the See of York.

⁶ Drake's *Eboracum*, p. 452.

⁷ Wilkins, iv. 11, 14, 17. Collier, ii. Lingard, vol. iv. p. 385.

way for subsequent innovations. One of the injunctions, addressed to all Deans, Archdeacons, Parsons and Vicars, and other ecclesiastical persons, runs thus:—"That they (the aforesaid persons) shall take away, utterly extinct and destroy, all shrines, coverings of shrines, all tables, candlesticks, trindles, or rolls of wax, pictures, paintings, and all other monuments of feigned miracles, pilgrimages, idolatry, and superstition; so that there remain no memory of the same in walls, glass-windows, or elsewhere, within their churches or houses: and they shall exhort all their parishioners to do the like, within their several houses."¹

The injunctions were delivered in a visitation of the Dean and Chapter of York, accompanied with twenty-two additional special injunctions, the preamble of which is as follows:—"Iniunctions gevyn by the moost Excellent Prince Edwarde the syxth, by the grace of God King off Englande, France, and Ireland, Defender of the Faith, and in Earthe of the Church of Englande and Ireland Supreme heide, in his highnes visitation to the Dean and Chapter, or the Chapter and all the ecclesyasticall mynisters within the Cathedral Church of Yorke." The seventh injunction sets forth—"That they shall reade the Injunctions geven by the Kinge's maiestie to the clergie, as also theis Injunctions, gravelie once every quarter in the Chapter-house, and have the true copie of them hanged up therein, so as every man maie have convenient accesse to read the same."²

What were the consequences of these injunctions as to the windows, and other portions of the Cathedral Church, there is no fabric roll or document to inform us. Indeed, as the portable shrine of St. William had been previously destroyed, there was no other object left in or about the Cathedral which the people specially regarded, except the tomb of Archbishop le Scrope and his remains, the former of which, probably, had already been divested of all that was valuable, and the latter were not disturbed.

Another injunction was, "That they (the parsons, vicars, &c.) shall provide, within three months next after this visitation, one book of the whole Bible of the largest volume, in English; and, within one twelve months next after the said visitation, the Paraphrasis of Erasmus, also in English, upon the Gospels; and the same set up in some convenient place, within the said Church that they have cure of, whereat their parishioners may most commodiously resort unto the same, and read the same: the charges of which books shall be ratably borne between the parson and proprietary, and parishioners aforesaid, that is to say, the one half by the parson or proprietary, and the other half by the parishioners." This injunction seems to have been carried into effect at the Cathedral; for in the Chamberlain's accounts for 1548, there are found the following items:—"Paid, for one Bibell for the Parish Church of Topclif vijs., and for one half of Paraphrasses vjs. For one Paraphrass to the Mynster xijs. For one book of Service to the same iijs. iiij*d*." Paraphrases were in like manner supplied to the churches of Brotherton, Bubwith, Bishophill, &c. &c.

The visitations were followed by the renewal of the plundering act, giving to the use of the King all the provision-funds or monies paid for the support of obits, anniversaries, church lights, and all guild-lands held by fraternities for the same purpose.³ According to the tenor of this act, the Cathedral Church of York, from the fabric fund, paid the following sums, for the pretended use of the King,

¹ Wilkins, iv. 3. Dodd, Appendix, vol. ii. p. xlv.

² Regist. *Acta Capitularia ab 1543 ad 1558*, fol. 46.

³ On the 6th of December, 1547, a bill was presented to the Lords, for the confiscation of all moveable goods, provisions, and revenues belonging to Chantries, free Chapels, Anniversaries, and Obits, and the same to be conveyed to the King's use; which bill was passed, and exists as Stat. 1, Edward VI. c. 14, although a similar one was passed in 1545, for Henry VIII.—Stat. 37, Henry VIII. c. 4.

instead of the legitimate appropriation of the respective sums, according to the intention of the founders :—

“ Paid to our Soverayne Lorde the King for the Obbitts of Robert Pynchbeck xxxiijs. iiij*d.*; Robert Newton and John Cotynham xxvjs.; Richard Barneby xxxs. iiij*d.*; John Branktrece xxxijs. vd.; John Brodsworth xxijs. iiij*d.*; Henry Bynbrok xxjs. vjd.;—Sum total £viiij. vs. xjd. And for the Chantries of Ludham xiijs. iiij*d.*; ditto of the Vicars Choral vjs. viij*d.*; at the Altar of St. Edmund £iiij. vjs. viij*d.*; at the Altar of St. John of Beverley £iiij. vjs. viij*d.*; at the Altar of our Lady xiijs. iiij*d.*; at the Altar of St. Mary Magdeline xxs.; at the Altar of Holy Innocents xxvjs. viij*d.*; for Richard Barneby’s Chantry in Holy Trinity Church, £vj; for the Chantry in All Saints pavement £v. xiijs. iiij*d.*; and for the Chantry in St. Mary’s Church, Topliff, for the Percy’s, £v;—Sum total £xxviij. vjs. viij*d.*”¹

In addition to these payments, an inventory was made and delivered on the 20th of May, of all the jewels, as chalices, &c., belonging to the Colleges, Chantries, Free Chapels, Fraternities, Brotherhoods, and Guilds; by which it appears there belonged to the College of the Vicars Choral 14 Chalices, and to the College of St. William other 14 Chalices.²

The Bishops also received orders to abolish in their respective dioceses, the custom of bearing candles on Candlemas Day; of receiving ashes on Ash Wednesday; and of carrying palms on Palm Sunday. A proclamation was also issued, complaining that the injunctions given by the late King had given birth to dissensions among parishioners, and required that, to restore tranquillity, *all images whatever* should be destroyed. To this succeeded an order for the public administration of the Sacrament of the Eucharist under both kinds, and in the English language. To avoid offence, no alteration was made in the words of the mass itself, nor any expression liable to objection introduced into the new office.³

It is curious to find the accustomed phrases applied to the different items of expenditure, retained even in the accounts of the Church. Thus, in the Chamberlain’s accounts for the half-year ending with the Feast of Pentecost, 1549, we find :—

“ Paid to Tenne Canons Residentiaries *singing masse at the Highe Aultar*, this half year, every of theyme xij*d.*, sum xs.; to xxij Vicars, *singing masse at the aforesaid Highe Aultar*, every of theyme iiij*d.*, sum vjs. iiij*d.*; for vj gallons and two quarts of wine spent in the Church this half year, price by gallon xij*d.*, sum vjs. vjd.; for seven hundred and a-half of *singing bread*⁴ spent this half year, xvd.; to Rolland Craggs’ wife for washing of the clothes of *the Highe Aultar*, viij*d.*”

The King having become by the late sequestrations the receiver of certain tenths and first fruits belonging to the revenue of the Church, the Chamberlain’s accounts show that for the half year ending at Pentecost, there was paid to the use of the King’s Majesty, as tenths, £21. 19s. 1½*d.*; and that the said King had paid to him as a subsidy for the same half year, £19. 15s. 2½*d.*

In consequence of the sequestrations of Chantries, &c., injunctions were issued in 1550 to strip all the Churches of their needless furniture, to destroy all Altars, *and even to cause all organs to cease playing*. In accordance with these orders, Archbishop Holgate issued thirty injunctions to the Dean

¹ Master Richard Grinthorpe’s fabric roll, made up to the 1st of January 1550.

² Harl. MS. 591, fol. 84.

³ Lingard, iv. p. 393.

⁴ The unconsecrated wafers or “ breads,” used for mass.

and Chapter of the Cathedral Church of York, which were received at a visitation kept in the Chapter House on the 15th day of August, A. D. 1552. The following injunctions are selected as specimens :—

22nd.—“Also wee will and comande that the monuments and tabernacles where Images did stande, and, mainclie once the place called the Hie Altare, to be taken downe with most convenient spede, and the said place so to be ordered, that the same may be paynted with sentenceis of Holic Scripture.

24th.—“Also wee will and comande that there be no more playnge of the Orgaynes either at the mornyng prayers, the comunion or the evynge prayers within this Church of York, but that the said playnge do utterlie cease and be left the tyme of Divyne service within the said Church.

25th.—“Also for so muche as playnge of the Orgaynes oughte and muste be ceased, and no more used with in the Church of Yorke, we thinke it mete that the Master of the Queresters for the tyme beinge who oughte to playe of the same Orgaynes in tymes past, who canne nowe no more so do, that the said Master of the Querestors do his diligence to his power to serve God in suche vocacion as he can conveniently and may.¹ Therefore, we will and comande that the said Master of the Querestors for the tyme beinge, help to singe Divyne service to the uttermyst of his powre within the quere of the Church of Yorke, speciallie of the Sondayes and other holidiaies.”²

The command given by the Archbishop in his 22nd injunction was very probably carried into effect by the demolition of the High Altar, and of all the Altars in the Chantry Chapels, and of all the Tabernacles where any particular image had stood ; but certainly not with that violent and destructive spirit manifested in some other Cathedrals : for in the Chamberlain's accounts for the half year, ending at Martinmas, there appears to have been “Paid to Edward Warde for singing *at the Lady Masse Altar*, for the past half year, xxxiijs. iiij*d*.”

King Edward's health having been for some time in a weak state, he died on the 6th of July 1553. And on the 1st of October his sister Mary was crowned Queen. Archbishop Holgate having, according to Godwin, opposed Mary's succession to the throne, and having by his marriage violated his solemn vows, was sent to the Tower :³ there he remained for about a year and a half, when he was liberated by the interference of King Philip, and suffered to retire to Hemsworth, his native place, where he died and was obscurely buried. During his possession of the See he founded and endowed three free schools, one at York, one at Old Malton, and the other at Hemsworth.

¹ The office of the Master of the Queresters was “to instruct and erudite the said queresters or children in plane-song, prike-song, figuration, and discount, for as many of thame as be apte and able to lerne discount.” The said Master was to “keep the Ladye Masse at all tymes accustomed with the said queresters or children within the Chapell of our Ladye (in the Crypt) in the same Church, and also keep and play of the organes within the said Chapell during the said masse, and also shall play of the orgaynes in the hic quere of the said Church at such tymes as shall be convenient and requisite within the same.”—Regist. G a. fol. 51.

² Holgate's Register, fol. 59 a.

³ Archbishop Holgate and some of the other Bishops having contracted marriage, contrary to their solemn vows, a Commission was issued, dated March 13, 1554, and addressed to the Bishops of Winchester, Durham, &c., directing them to inquire into the truth of this allegation ; and it authorised them, in case the fact were satisfactorily established, to deprive the offenders of all their ecclesiastical preferments, and, in addition, to enjoin them such suitable penance, as the enormity of their crime might require. The instructions contained in the commission were of course complied with. The Archbishop was immediately deprived, and sent to the Tower. See Dodd, vol. ii. p. 66.

Soon after Mary was settled on the Throne, she issued the following letter, directed "To our trustie and well beloved the Deane and Chapter of our Cathedral Church of York. By the Quene.

" Marye the Quene.

" Right Reverend father in God, righte trustie and well beloved, we grete you well. And whereas heretofore, in the tyme of the late reigne of our most dearest brother, King Edward the Sixte (whose soule God pardon) dyvers notable crymes, excesses, and fawts, with sundry kyndes of heresies, simonys, adventrie, and other enormities, have been comytted within this our realme, and other our dominions; the same contynuyinge yet hitherto in like disorder, syns the begynnyng of our reigne, withoute any correction or reformaion at all; and the people, both of the laitie and also of the clergie, and chieflie of the clergie, have been given to much insoleneys, and ungodlie rule, greatelie to the displeasure of Almighty God, and very much to our regrete and evill contention, and to no little slaunder of other Christan realmes, and, in mane, to the subversion and cleane defaeyinge of this our realme: And remembringe our dutie to Almighty God to be, to forsee, as muche as in us may be, that all vertue and godlie livinge shoulde be embraced, flourishe, and encrease, and therewith also, that all vice and ungodly behaviour shoulde be utterlie banyshed and put away, or, at the least waies, so muche as myghte be, so brydeled and kepte under, that good lives and honestie mighte have the overhande. Understandinge by verey credible reporte and publicke fame, to our no small hevynes and discomforte, that, within your dioeces, as well in not exempted, as exempted places, the like disorder and evill behaviour hath been done and used; like also to contynue and encrease, unles due provision be had and made to reforme the same (whiche earnestlie, in verey deede), we do mynde and intende, to the uttermost, all the waies we canne possible, trustinge of God suche countenance and helpe in that behalf: For theis causies, and other most just considerations, us movinge, we send unto you certeyn articles of suche speeciall matter, as amonge other things, be most necessary to be nowe put in excecucion by you and your officers, tendenge to the end by us desired, and the reformaion afforesaid; wherein ye shal be charged with our speeciall comandemente, by theis our letters, to the intent you and your officers may the more earnestlie and boldelie proceede thereunto, withoute feare of any presumption, to be noted on your pertie, or daunger to be incurred of any suche our lawes, as, by your doinge of that is in the said articles conteyned, might any wise grive you, whatsoever be threatened in any such ease; and, therefore, we strightlie charge and commande you, and your said officers, to proceede to the excecucion of the said articles, without all traecte and delaye, as ye will aunswer to the contrary. Given under our Signet, at our Palae of Westminster, the iiijth of March, the firste yeare of our reigne." ¹

To this letter are annexed eighteen articles for the regulation of the duties of the Cathedral Church, and also of the Province: the 11th and 13th are as follows:—

11.—" Item, that all and almaner of processionis of the Church be used, frequented, and contynued, after the old order of the Churehe in the Laten tonge.

13.—" Item, that the laudable and honest ceremonies, whiche were wonte to be used, frequented, and observed, in the Churehe, be also hereafter frequented, used, and observed." ²

Nicholas Heath having been deprived of his See of Worcester, in the time of King Edward VI., for refusing to take the oath of spiritual supremacy, was restored thereto by Mary, in the beginning of her reign, and appointed Lord President of Wales. He was, soon after, translated to the See of York, by a Bull of Pope Paul IV., bearing date ii. kal. Julii (June 30), anno 1555. On the 3rd of

¹ *Magno libro Sede Vacante, ab 1297 ad 1554, fol. 651.*

² *Ibid.*; also Burnet, ii. Records, 229. Dodd ii. clvi.

October following, the pallium was sent him ; and he was, in person, on the 22nd of January following, solemnly installed and enthroned.¹

Whilst he sat here as Archbishop, he made it his business to recover for the See the possessions alienated by his predecessors ; and by his interest with Queen Mary, he obtained Suffolk-house, in Southwark, in recompense for Whitehall : but this being at too great a distance from Court, he procured, instead thereof, York Place, in the Strand, which himself and successors enjoyed, until King James, to please the Duke of Buckingham, exchanged it with Archbishop Matthew, for lands elsewhere. Archbishop Heath also prevailed upon the Queen to restore Ripon lordship, with seven other manors, members thereof, alienated by Holgate ; Southwell, also, and five more manors in Nottinghamshire ; insomuch that it may be truly said the See of York, at this day, owes to Queen Mary, and this Archbishop, more than a third part of its revenues.²

During the years that Mary reigned, there can be no doubt but that every exertion was made to restore the ancient religion and its ceremonies to their full splendour. Yet, in proof of this, as regards the Cathedral Church of York, we have only the evidence of the preceding instructions, and of the fabric roll for the year 1556.

“ Item, paide to Wylliam Freer for paintinge of the hye Altare £xxx. Item, paide to the saide Wylliam Freer for paintinge of our Lady Mary Item, paide to Richarde Thiekpenny for a weeke borde of the saide Wylliam Freer, and two painters with him, xijs. Item, paide to Wylliam Greatcheade, for makeing Mary and John, £iij.³ Item, paide to John Aeelome, for makeing of one Altare, the space of three days, xvij*d*. Item, paide for makeing of a Tabernacle, xxvjs. viij*d*. Item, for flowringe of Candlestieks, xij*d*. ”

Queen Mary having conscientiously and voluntarily surrendered all claim to the sequestered tenths and first-fruits from Church property, and, a bill having been passed by both Houses, in October 1555, authorising the said surrender, the fabric accounts for the year 1556 appear without the amount recently paid as tithes to the sovereign ; but the sums of £8. 6*s*. 7*d*. for Obits, and £29. 2*s*. 8*d*. for the support of Chantries, were still paid for the use of our Sovereaine Lorde and Lady, the King and the Queen’s majesties, because these sums could not be surrendered without another Act of Parliament ;⁴ and in lieu thereof, it does not appear that any endowment was made for the re-establishment of any of the dissolved Chantries, although the act of mortmain had been suspended for twenty-one years.

Queen Mary dying on the 17th of November 1558, Archbishop Heath, as Lord Chancellor of England, gave orders for the proclaiming of Elizabeth ; but she having adopted the principles of the Reformers, the Archbishop could not conscientiously anoint or crown her,⁵ and he was consequently deprived. The Queen, however, paid such regard to his merit, that she suffered him to retire to a small estate he possessed at Cobham in Surrey. There he spent the remainder of his days, unmolested, in studious and religious retirement, and free from harbouring any thoughts of faction or revenge. He died at Cobham, and was buried in the chancel of the church.

Elizabeth having decided upon her course of ecclesiastical polity, bills to forward it were concerted

¹ Heath’s Register, fol. 111, 112.

² Drake’s *Eboracum*, p. 453, from Godwin and Willis.

³ These figures were probably for the Rood, restored, upon the Rood or Organ Screen.

⁴ The Church continues to pay annually to the Crown the sum of £35. 3*s*. 0*d*., for the dissolved Obits and Chantries.

⁵ Dodd, vol. ii. p. 125.

and passed by the Parliament, in 1559. They were drawn in accordance with some of those of Henry VIII.; and upon those acts the Queen issued several injunctions, to produce uniformity of usage in the Church establishment. One of these enjoined the placing of *Tables* instead of *Altars*, although the injunction sheweth that “saving for an uniformity, there seemeth no matter of great moment which be retained, so that the Sacrament be duly and reverently ministered;” yet for the sake of uniformity alone, the Altars were ordered to be taken down.¹ It is therefore probable, that the Altars so recently erected in our Cathedral were at this time entirely removed, nothing being left to mark their position, except in the case of the High Altar, for which a Communion Table would be substituted.

Some of the more forward and impetuous reformers now began, in imitation of their predecessors in the reign of Edward VI., to demonstrate their zeal against the poor remains of the old religion, in a very irreligious and inhuman manner. “They defaced all such images of Christ and his apostles, all paintings which represented any history of the Holy Bible, as they found in any windows of their churches or chapels. They proceeded, also, to the breaking down of all coats of arms, to the tearing off of all the brasses on the tombs and monuments of the dead, in which the figures of themselves, their wives or children, their ancestors, or their arms, had been reserved to posterity.”²

Thus, in the old floor of the Cathedral Church of York, there was a very considerable number of marble stones, inlaid with brass, showing the images of Archbishops, and other ecclesiastics, represented in their proper habits, of which that of Archdeacon Dalby was a splendid instance.³ Several of them, also, bore monumental inscriptions, recording the names of the deceased, and soliciting on their behalf the prayers of the faithful. And not only were these sepulchral monuments zealously visited by the plunderers, who either defaced or utterly destroyed most of them; but, in most places, their kindred representations in the windows were assailed with much malicious destruction.

Elizabeth issued a proclamation to stop these scandalous proceedings.⁴ But, when persons of rank and station are found mingled with the sacrilegious crowd, when Bishops, Deans, &c., are found to be deeply concerned, the cause of the reformation would require an eloquent apologist to wipe off the aspersion, and reconcile such instances of misguided zeal with the spirit of true religion.⁵

The Dean and Chapter, in the true spirit of making something by the poorest fragments of the old religion, did, on the 15th of January, A.D. 1559, in Chapter, decree and order, that two pair of censers should be sold for the necessary charges of the Church!⁶

Upon the deprivation of Archbishop Heath, William Meye,⁷ Dean of St. Paul's, was certified to the Queen, by the Dean and Chapter of York, to be elected to the See of York; but he dying before

¹ The injunctions for the taking down of Altars did not accord with Elizabeth's private conscientious feelings, except for apparent uniformity; for, in her own chapel, “the Altar (was) furnished with rich plate, two fair gilt candlesticks with tapers in them, and a massy crucifix of silver, in the midst thereof; which last remained there for some years, till it was broken in pieces by Patch, the fool (no wiser man daring to undertake such desperate service), at the solicitation of Sir Francis Knolles, the Queen's near kinsman by the Cary's.”—Dodd, vol. ii. p. 149.

² Dodd, vol. ii. p. 148. Heylin, 306.

³ See a representation in p. 502 of Drake's *Eboracum*.

⁴ The proclamation issued by Elizabeth is in Fuller, b. ix. 66; and Wilkins, iv. 221.

⁵ Heylin, p. 306. Dodd, vol. ii. p. 148.

⁶ Harl. MS. 6971, p. 271, *ex quodam Registro Dec. et Cap. ab. 1543—1572*.

⁷ Torre's York Minster, fol. 474. In Drake's *Eboracum*, p. 454, he is styled Henry Maye.

consecration, Thomas Younge, Bishop of St. David's, was elected and translated to the See, in pursuance of the Queen's *Congé d'elire*, February 3rd, A.D. 1560.¹

This man having been raised to be Bishop of St. David's for his known partiality to the destructive and plundering principles of the day, became remarkable, on his being translated to the See of York, for his adherence to the same principles. He not only settled the estates of the best Prebends upon his family; but, having in his elder years married a lady, by whom he had a son (afterwards Sir George Younge, knight), in order to make an estate for him he actually pulled down the great hall, in the old and magnificent Archiepiscopal Palace at York.² This he did for the sake of the lead which covered the roof (*PLUMBI SACRA FAMES*, exclaimed Harrington): which paltry lucre led him to destroy a building erected near five hundred years before, by one of his predecessors, Thomas the elder. Sir John Harrington is very severe upon him for this deed, and wishes some of the lead had been melted and poured down his throat for it. This writer, however, adds, that it did him not much good, being tricked out of a ship-load sent up to London for sale, by the subtlety of a courtier, to whom the Archbishop had made great protestations of his extreme poverty.³

The Parliament having again given to the use of the Crown the tenths and first-fruits, so generously surrendered by Queen Mary, the beautiful and extensive Chapel of Holy Mary and all the Angels, founded by Archbishop Roger, and erected at the entrance to the Archbishop's palace, was, on the 4th of April 1562, together with its tithes, again leased to George Webster, gentleman, for the term of twenty-one years, as is more fully explained above, p. 181.

Although much of the plate, jewels, and furniture of the Cathedral, had been withdrawn by various means, yet, it appears, there were yet left some things worthy of the attention of the reformers; and, therefore, on the 11th of November 1564, a commission ordered, that "all such plate as was used for the furniture of the old services in the Quere shall be sold, and the money to be employed as the Chapter shall think good."⁴

Archbishop Younge having governed the See of York seven years and six months, died at Sheffield Manor, a seat of the then Earl of Shrewsbury, on the 26th of June 1568, and was buried in the north side of the Choir of the Cathedral, in a vault over which a blue marble stone was laid, which once bore an epitaph and escutcheons of arms upon it; but they are all now gone.⁵

After the death of Archbishop Younge, the See of York remained vacant nearly two years, when the Queen was pleased to translate to that See Edmund Grindale, who had been created Bishop of London on the deprivation and imprisonment of Bonner. He was one of Elizabeth's secret committee for advancing the Reformation, and one of the revisers of the Liturgy. He had the temporalities of the See restored to him June 1st, 1570.⁶ Although Elizabeth had, by the assistance of Grindale and others, determined upon the injunctions necessary for the upholding of ecclesiastical polity, yet she contented herself with having these injunctions executed, from time to time, in certain places, especially where the Bishop of the diocese happened to be zealous for promoting the new discipline.⁷ The first remarkable attempt

¹ *Licentia eligendi Eborum. Dat. Jul. 25, 1560. Fæd. Ang., tom. xv. p. 599.*

² Godwin, p. 625. Fuller's Church History, book ix., p. 83.

³ See the story at large, in Harrington's addition to Godwin.

⁴ Harl. MS. 6971, p. 277, *ex quodam Registro Dec. et Cap. ab 1543—1572.*

⁵ Torre, 474. Drake's *Eboracum*, p. 454.

⁶ *Fæd. Ang., tom. xv. p. 682.*

⁷ Dodd, vol. ii. p. 153.

which was made, was upon the clergy of the diocese of London, about the year 1566, by their Bishop, Grindale; and it so happened, that the introduction of those injunctions into the diocese of York was reserved for the same zealous contriver, and active promoter of the innovations in the Church.

No sooner had Grindale become possessed of the See, than he caused to be issued to the Archdeacon of York, and also to the Archdeacons of Nottingham, Richmond, the East Riding, and Cleveland, the following commission and instructions, concerning the taking down and demolition of Rood-lofts, the place where the Common Prayer should be read, and the wearing of surplices:—

“EDMUND, by divine permission, Archbishop of York, Primate of England, and Metropolitan, unto our well-beloved in Christ, William Chaderton, Doctor of Divinity, Archdeacon of the Archdeaconry of York.—Health, grace, and benediction. Whereas, the most illustrious Princess, and our Lady in Christ, the Lady Elizabeth, by the grace of God, of England, France, and Ireland, Queen, Defendress of the Faith, &c., did, in her royal Visitation in the first year of her Reign, by her royal and sovereign authority, among others, set forth a certain Injunction, concerning the destroying and demolishing of all vestiges and monuments of idolatry and superstition;—and Whereas, our said most sincere Queen and most clement Lady, hath since written her royal letter, to the most Reverend Father and Lord in Christ, the Lord Matthew, by divine mercy Archbishop of Canterbury, Primate of all England, and Metropolitan, and to the other Bishops, and the Commissioners delegated by Her Majesty for ecclesiastical matters, throughout the whole realm of England,—concerning the taking away of abuses, and the preserving uniformity of rites throughout the whole Kingdom:—By virtue of the which Injunction, and likewise of the letter aforesaid, the Lord Archbishop and the other Bishops, and the Commissioners aforesaid, did, on the tenth day of October, in the third year of the Reign of our said Lady the Queen, decree, ordain, and publish in print, that those Galleries, Lofts, or Scaffoldings, which in the common language of this realm of England are called ‘Roode-loftes,’ placed at the Choir-entrance of every Parish Church or Chapel, shall, inasmuch as they are vestiges and monuments of the old idolatry, be taken down and destroyed:—We, being desirous that the said Injunction should, according to the obligation of our office, be effectually put into execution within our Diocese of York, have thought fit to issue unto you a Commission in the manner and form, and unto the effect, underwritten:—NAMELY, that you do inquire and examine within your Archdeaconry, whether such Galleries or Lofts be yet standing, not demolished or destroyed, in the Parish Churches or Chapels of your Archdeaconry; and where you shall so find them, that you do command them to be destroyed, and (all things) to be done in such manner and form as in the Schedule hereunto annexed is more fully expressed; AND moreover, we, being further desirous that the Common Prayers, Collects, and Divine Offices, shall be so recited and performed in the Parish Churches and Chapels within our said Diocese of York, that they may be more plainly and securely heard of the people, do, according to the authority reserved to us in that matter in the Book of Common Prayer, and Administration of the Sacraments, set forth in virtue of a certain Act of Parliament of the first year of the Reign of our Lady the Queen:—That you do therefore take care and provide that all and sundry such Prayers, Collects, and divine offices (excepting the Most Holy Communion), be said and performed within the *Nave* of every Parish Church or Chapel of the said Archdeaconry, in a place fitting or suitable for that purpose, as near as may be unto the Choir-entrance of every Parish Church or Chapel aforesaid, in such manner and form as in the Schedule hereunto annexed is more fully contained; It being always provided, that the Most Holy Communion be always celebrated and performed in the hitherto accustomed place, and in no other. UNTO you, in whose faithfulness and industry we do entirely trust, we do commit our authority in this matter, and do in the Lord by these presents impart unto you full power and authority, with the power of all manner of ecclesiastical coercion;—Charging you that you do with all speed execute the premises, and do before the feast of the Purification of St. Mary the Virgin, now next ensuing, authentically certify us of what you shall have done in this matter, under penalty of contempt. In witness whereof we have appended unto these presents our Archiepiscopal Seal. Given at our Manor of Bishopthorpe, on the 26th day of December, in the year of our Lord 1570, and of our Translation the first.”

“The First Schedule annexed to the said Commission.

“Orders taken the tenth day of October in the thirde yeare of the Reigne of our Sovercigne Lady Elizabeth, Queene of England, France, and Irelande, Defendress of the Faithe, &c., by virtue of her Majestyes letters addressed to her highnes Commissioners for causis ecclesiastyeall as followeth :—

“In primis, by the avoidinge as muche strife, and contention that hath heretofore rysen amonge the Queenes subjects in divers partes of the Realm, by the usinge and transposinge of the Roodc-lofts, Fontes, and Steppes within the Queres, and Chancells in everye parish churche. It is thus decreed and ordayned that the Roodc-Loftes, as yet beinge at this day presayd untransposed, shall be so altered that the upper parte of the same, with the Soller (*Solarium*, Gallery, Loft) be quyte taken downe unto the upper partes of the vowtes, and beame ronnyng in length over the sayd vowtes, by puttinge some convenyent Creste upon the said beame towards the churche, with leavinge the situation of the seats, as well in the quere as in the churches, as heretofore hath bene used, provided, &c.

“The Second Schedule annexed to the said Commission.

“These articles folowinge, we, Edmonde, by the permyssion of God, Archbishop of Yorke, Prymate of England, and Metropolitane, Do Commande and enjoyne to be put in execution within the Archdeaconry of Yorke, by the Archdeacon of the same, or his official, with spedie and effecte.

“In primis, that the forme and order appointed in the printed schedule hereunto annexed, for taking down of Roodc-loftes, be dully and precisely observed within the said Archdeaconry, as well in places exempte as not exempte.”

“2nd item, That every person, vyear, curate, and other Mynister within the sayde Archdeaconrye, as well in places exempte as not exempte, when he readeth Morninge or Evennyng prayer, or any parte thereof, shall stande in a pulpit to be erected for that purpose, and turne his face to the people, that he maye be the better hearde, and the people the better edified. Provided always that where the churches are very small, It shall suffyse that the mynister stande in his accustomed stall in the Quere, so that a convenyent deske or Lecterne, with a rowme to turne his face towarde the people, be there provyded at the Charges of the parishe, the judgement and order whercof, and also the forme and order of the pulpit to be erected as before in greater churches, we do referre unto the said Archdeacon or his official. Provided, also, that all the prayers and other service appointed for the mynistratyon of the Holye Communion be saide and donne at the Communion table onelye.

“3rd item, That every Mynister sayenge any publique prayers, or mynisteringe the Saeramentes, or other rites of the Church, shall weare a comlie surplesse with sleeves, and that the parishe provide a decenre table standing on a frame for the communion table, and that no linnen clothes called altar clothes, and before used aboute masses, be layde upon the Communion Table, but that newe be provyded, where provision hath not so bene made afore.”¹

The preceding commission and the annexed schedules were speedily followed by an active Metropolitan Visitation of the Dean and Chapter of the Cathedral and of the whole diocese, which commenced in the Chapter House of the said Cathedral on the 15th day of May, A.D. 1571, and was continued and prorogued from day to day, and from time to time, until the 10th of October in the year of our Lord 1572. During which visitation the Most Reverend Father issued no less than SIXTY-NINE injunctions, namely, nineteen to the Dean and Chapter of the Cathedral, twenty-five to the Clergy of the Diocese, and twenty-five to the Laity. As a matter of course, the whole of the sixty-nine tend to the establishment of the new ecclesiastical discipline, and the destruction of the old. The following, as specimens of the Archbishop's spirit, are selected from the injunctions for the Laity :—

“5th, That the Churchwardens shall see that in their Churches and Chappels all Aultars be utterly taken down and where, removed even unto the foundation, and the place where they stood paved, and the wall whereunto they

¹ Grindale's Regist. fol. 124.

joynd whited over and made uniform with the reste, so as no breache or rupture appeare. *And that the Aultar stones be broken, defaced and bestowed to some common use.* And that the Roode-loftes be taken downe and altered, so that the upper boardes and timber thereof bothe behinde and above, where the Roode lately did hange, and also the Seller or lofte be quite taken downe unto the cross beam whereunto the partition betwene the Quiere and the body of the Chureh is fastened, and that the said beame have some convenient Creaste put upon the same. And that all the boardes, beams and other stuffe of the Roode-loftes be solde by the Churchwardens to the use of the Churehe, so as no parte thereof be kept and preserved."

" 7th, That the Churchwardens and Minister shall see that (all) Antiphonens, Mass-bookes, Grailes, Portisses, Processionals, Manualles, Legendenes, and all other bookes of late and belonging to their Churehe or Chappell whiche served for the superstitious Latine service be utterly defaced, rent, and abolished. And that all Vestments, Albes, Tunicles, Stoles, Planens, Pixes, Paxes, Hande-belles, Sacringe-belles, Sencscors, Crismatores, Crosses, Candlestieks, Holy-water Stockes or Fattc, Images, and all other reliques and monuments of superstition and idolatrye be utterlie defaced, broken and destroyed; and if they cannot come by any of the same, they shall present to the Ordinarie what they cannot come by, and in whose eustodye the same is, to the intent that further order may be taken for the defacing thereof."

" 16th item, That no person or persons whatsoever shall weare Beades, or pray neyther in Latine or in Englishe upon Beades or Knottes, or anye other like superstitious thinge, nor shall pray upon anye Popishe Latine, or Englishe primer or other like booke, nor shall burne anye Candels in the Churehe superstitiously upon the Feaste of the Purification of the Virgin Marye, commonly called Candlemas-day, nor shall resorte to anye Popishe Preist for shrifte or auricular confession in Lent, or at anye other tyme, nor shall worshipp anye Crosse, or anye Image or Picture upon the same, nor gyve anye reverence thereunto, nor superstitiously shall make upon themselves the Signe of the Crosse, when they firste enter into anye Churehe to praye, nor shall saye De profundis for the Deade, or reste at anye Crosse in carring anye Corps to buryng nor shall leave anye little crosses of wood there." ¹

These injunctions for the universal annihilation of every tangible object connected with the old religion (except what might be rendered serviceable for the purposes of the new establishment), and for the suppression of every deed, word, thought, *or suspected thought*,² contrary to the scheme of the said establishment, would very probably have the effect of removing from the fabric of the Cathedral, the Treasury, the Vestries, and the Library, every thing that the whim of the Archbishop or his deputies might consider inconsistent with their views, or convertible into available money; and, although the magnificent Rood-screen was not removed or destroyed, but left with the marks of its upper fixtures, yet its position alone allowed it to be considered as an essential part of the boundaries of the Choir; and it became henceforward known as the *King-screen* or the *Organ-screen*.

Archbishop Grindale, the great apostle of ecclesiastical demolition in the North, held the See of York until February 24,³ 1575, when the Queen was further pleased to translate him to the Metropolitan See of Canterbury. He was succeeded by Edwin Sandys, also a zealous supporter of the new religion, and who had been chosen by the Queen in 1559 to be Bishop of Worcester, and thence removed to the See of London in 1570. He was enthroned by proxy, March the 13th,⁴ A. D. 1576, and had the temporalities restored to him on the following 16th of March.

¹ Grindale's Regist. fol. 159.

² According to the last of the injunctions, the name of every person known having, or suspected of having, a desire for the old religion, or of hearing or assisting at Mass, was to be presented half yearly by the Churchwardens to the Ordinary.

³ In Drake's *Eboracum*, p. 454, it is February the 15th, but Mr. Torre records the 24th.

⁴ According to Torre, who gives Sandys' Regist. fol. 106, for his authority, also Regist. G h, fol. 1.

In December, Archbishop Sandys gave notice to the Dean and Chapter, that he intended to hold a Visitation of their Church on the 17th of February 1577, with continuation by prorogation from day to day and time to time. At this Visitation it was declared that he approved of the Injunctions set forth by his predecessor Grindale ; but that he was induced to add to them a few more, for the better carrying the same into effect. Twenty-two articles of inquiry were presented to the Dean and Chapter for positive answers, among which he requires them to name every person that “ of their knowledge, belief, or hearinge saie,” is a favourer of the old religion, or has given relief to its professors who are suffering in prison or in exile. He also in his 12th inquiry asks :—

“ Item, whether all Copes, Vestments, Plate, and other Ornaments belonging to the Cathedrall and Metropolitall Church of York, exhibited by inventorie at the visitation of Thomas Archbushoppe of Yorke, in Aprill Anno Domini 1567, bee extante, or est anie since bee solde, by whome and when, and whether it was converted to the use of the said Church, and how manie of those Copes and Vestments, and what plate, then by inventorie extante, is yet remayninge in the custodie of the Deane and Chapter, and, if not, howe much dothe remaine, when the reste was solde, by whom and for howe muche.”

And being suspicious that some remnants of the articles used about the ceremonies of the old religion, or that some relics of the old monuments, were kept concealed and respected by some of the individuals connected with the Church, his 4th article of inquiry asks :—

“ Item, whither anie monumente of superstition or idolatrie or other reliques or implementes of Poperie to bee abolished and defaced bee reserved, kept, or concealed in or about the same Churche or in anie man’s hande or kepinge, beinge officer or appertayning to the same Churche, of your knowledge, belief or hearinge saie ; and if their bee, then wheare, or in whose handes do they remaine or are kepte, and what reliques, implementes or stufte are they.”¹

Notwithstanding the repeated and earnest injunctions for the removal of altars, and erasing every trace of their sites, the successive Deans and Chapters do not appear to have been uniformly zealous in carrying them into effect ; for it was not until the year 1845 that the sites of the Altars in the Crypt were paved ; and the site of the High Altar was not obliterated by paving before 1580,² for in the fabric roll of that year there is the following item :—“ Paid to John Gell, tyler, in pavinge the grounde under the Table in the Quire, *xd.*” And it is also evident that an organ was yet in the Cathedral, for there was “ Paid to John Mashrodde for blowinge the organs, *xijjs. iiijd.*”

Archbishop Sandys, having held the See of York nearly eleven years, died at Southwell, July 10th, 1588, and was buried in that Collegiate Church.³ He was succeeded by John Piers, who in his early life was accustomed to an excess of drinking, and kept mean company ; but being admonished, he forsook that course, and, applying himself to study, became a favourite with Queen Elizabeth, who made him Bishop of Rochester, and her Almoner. She then removed him to Salisbury, where he remained eleven years ; and on the death of Sandys translated him to the Archbishopric of York,

¹ Sandys’ Regist. fol. 43 b.

² Matthew Hutton was Dean of the Church of York from 1567 to 1589, and being known to be against several of the Archbishop’s whims, he was charged with refusing to assist the Archbishop in the government of the province and violently and openly thwarting him in the High Commission Court.

³ Sandys’ Regist. fol. 202.

where, on the 27th of February 1589, he was installed by proxy in the Cathedral.¹ This Archbishop lived in a state of celibacy; and having leased nothing from the Church, nor hurt its revenues, died at Bishopthorpe, September 28th, 1594,² and was buried in the situation of All Saints' Altar, in Archbishop Bowet's Chantry, in the Cathedral. Over the site of his tomb now stands the monument of the Honourable Thomas Wentworth.

Matthew Hutton, late Dean of York, and afterwards Bishop of Durham, was, on the death of Archbishop Piers, translated to the See of York, where, on Monday, the 24th day of March 1595, he was installed by proxy in the Cathedral.³ He was a person of great learning, of firm and independent principles, and was accounted the most able preacher of the age he lived in. Le Neve seriously tells us, that at the last sermon which he ever preached in his Cathedral of York, the Popish recusants, who, by Elizabeth's orders, were obliged to be present, were so obstreperous that it became necessary to have them *gagged*! He had married no fewer than three wives before he obtained a bishopric. He held the See about eleven years, and died at Bishopthorpe, January 15th, 1605, leaving a fine estate to Sir Timothy Hutton, his eldest son, who, two years after his father's death, was high sheriff of this county. The estate of Marsk still continues in the family. He was buried in the south Choir of the Cathedral, where a handsome monument was erected to his memory,⁴ which monument was renovated by his descendant, the present Timothy Hutton, Esq., in 1844, he being then high sheriff of the county.

On the death of Archbishop Hutton, Tobias Matthew, Bishop of Durham, was translated to the Archbishopric of York, and was enthroned in the Cathedral by proxy, September the 11th, A.D. 1606.⁵

About 1611, it would appear that some repairs of the windows of the Cathedral were effected, not by new glass painted to suit the broken patterns, but by the employment of old church glass bought in London. Thus the expenses are entered in the fabric roll:—"Paid the xxj of Maie, to Mr. Dalbie, of London, for old Church Glass, £vj. xiijs. iiij*d*. Item, paid then for a barrell, and a chisse to packe it in, vjs. viij*d*.; and for the carriage of it to the shippe, xij*d*.; and for carrying it to Yorke, iijs. xd.; and for carrying it to the Minster, xij*d*."

It is also evident that the Waites of the City still held their honourable station, as instrumental performers in the Cathedral, in addition to the organ, on all great Festivals, at a reward double that given to them in 1373, for there is inserted in the fabric roll for the year 1623:—"Paide to the Wayts of Yorke for playenge in the Quire, five services this year, xxxiijs. iiij*d*." Also in the Chamberlain's accounts for one half of the year:—"Paid to the Waites of Yorke for playenge in the Quire iiij several tymes this half year, xiijs. iiij*d*."

Archbishop Matthew was a man of great learning, eloquence, and wit, and also a great preacher, having preached no less than 1,992 sermons. He is blamed for having alienated York Place, in the Strand, from the See, to please the Duke of Buckingham. He died at Cawood, March 29th, 1628, having retained the See twenty-two years, and was buried in the site of the Altar of the Blessed Virgin in the east end of the Cathedral. He was succeeded in the See of York by George Mountaign, who was translated from the See of Durham, and enthroned in the Cathedral, October 24, 1628.

¹ *Acta Capitularia*, 1565, *ad an.* 1634, fol. 249.

³ Torre from Regist. G h. fol. 1.

⁵ Regist. G h. fol. 1; G l. fol. 44.

² Regist. D y. fol. 41.

⁴ Regist. B g. fol. 377.

He died on the 6th of November of the same year, and was buried at Cawood; being succeeded by Samuel Harsnet, Bishop of Norwich, who was installed by proxy into the See of York, April 23rd,¹ 1629. He died on the 25th day of May 1631, and was buried in the parish Church of Chigwell.

The organ of the Cathedral having probably become much out of repair, and organs of larger size having become fashionable, the Dean and Chapter, on the 21st day of March 1632, made articles of agreement for themselves on the one part, and for Mr. Robert Dallam, of London, blacksmith, on the other part, touching his making a great organ for the Church of York, for the sum of £297, with £5 more for his journey to York; the said Dean and Chapter to find the organ case and all other extras required.

On the death of Harsnet, King Charles I. was pleased, after nine months' delay, to appoint Richard Neile to the See of York, he being then Bishop of Winchester, and having been previously Bishop of Rochester, Lincoln and Durham. He was translated to York on the 19th of March, and on the 16th of April 1632 was enthroned by proxy in the Cathedral.²

The following account of the things given in charge of the Clerk of the Vestry shows not only how several of the ancient vestments were transformed, but how much the treasures of the Church had become reduced.

"A particular of such Plate, Copes, Vestments, and other things belonging to the Quire of the Cathedral and Metropolitan Church of St. Peter of York, as were given in charge to be kept by William Ambler, Clerke of the Vestry of the sayd Church, the 15th day of January, Anno Domini 1633.

"In primis, one guilt Bason, weighing 93 ounces and a quarter, price £31. 1s. 8d. Item, two flagon Potts guilt, weighing 122 ounces dimid. et demi-quarter, price £40. 17s. 2d. Item, one pair of guilt Candlestickes, weight 98 ounces three quarters, price £32. 18s. 4d. Item, two Challices and three pattens guilt, weighing 97 ounces and dimi., all bought at 6s. 8d. the ounce, price £32. 10s. 0d. Item, more plate:—Three little silver Boats. Item, two guilt Challices with covers. Item, one guilt Plate. Item, two white Cans and one great Salt with three scrooles on the topp of it. Cannes and Salt are used by the Residenturies at their own houses. Item, one great Bible imbossed with silver and guilt, covered with red velvett. Item, one Communion Book with the like.³ Item, one Pall of Cloth of Gould with fringe of silke, silver and gould, length three yards, quarter and half quarter. Item, one long Cloth of Gould and Silke, rose-colouered and pea-green fringe, yard long and one yeard broade. Item, one other Cloth of Gold, with the same coloured silk, length four yards, breadth one yard and a half, with silk and gould fringe. Item, one large Turkey carpet, breadth three yards, length five yards and halfe a quarter. Item, twelve long Quishons made of old Vestments and Copes. Item, two long Quishons of gold tissue. Item, five Quishons of redd sattan, and five of greene and four of white and one olive coloured flowered, all of them square. Item, one Chair and a Quishon of purple velvett, given by Mr. Swinburne. Item, one velvett Chair and a Quishon therein. Item, three old Quishons. Item, one Carpet over the Table in the Vestrie. Item, one Canopy of cloth of Gold, and one cloth of Gold for lying under the King's Quishon with redd, green, and yellow silke fringe. Item, two long cloths of Gold and watchet silke. Item, one parte of a Canopye of redd and green sattan.

¹ Regist. G 1; or *Acta Capitularia*, 1565, ad an. 1634, fol. 673.

² Neile's Regist. fol. 1. Godwin, p. 716.

³ It is recorded that King Charles I. gave to the Church a large quantity of Communion Plate, there being scarcely sufficient to perform the office with decency; also a Common Prayer Book for the Communion Table, and a folio Bible, bound in crimson velvett, and adorned with plates of silver gilt, bearing the badges and the arms of England embossed. The books are yet in the Church, and bear an acknowledgment of the donation in 1633, and are probably those mentioned with the plate in the above inventory.

Item, another clothe silke with buck heads upon it to be layde before the High Commissioner. Item, two Coapes of gould, one of white satten. Item, one pulpet cloth of velvett embroidered. Item, one Communion Table cloth of Damaske. Item, one of Lynn and a diaper napkin, all fringed. Item, one table cloth of purple flush, fringed with silk fringe. Item, six stooles of green sarcen fringed. Item, four pewter Candlesticks. Item, one cloth of Damaske, branched, with slipes. Item, three Ewers of Pewter and cases of Leather for them. Item, three Lynn cloths for rubbing the plate. Item, two suits of hangeings for the Quire, the one of blue, the other of red. Item, nine pieces of old hangings, white. Item, two old Communion books. Item, one black Hoode. Item, two guilt Crowns.—John Ranson, Register.”

King Charles, in his progress to Scotland, for the purpose of being solemnly crowned in Edinburgh, as King of Scotland, was met on Tadcaster bridge by the sheriffs, and a numerous retinue from the City of York, on the 24th of May 1633, and conducted by them to Micklegate Bar, where he “shining forth with royal pomp, and accompanied by many nobles and magnates of the kingdom, was received by the Lord Mayor, Recorder, and Aldermen, with dutiful salutations and supplications. The whole then formed a procession unto the Cathedral and Metropolitan Church of St. Peter; whither having arrived, the King alighted from his carriage, and at the western door he knelt down, and worshipped Almighty God, by whom Kings do reign, and Princes exercise their power. After this, having advanced somewhat farther into the Church, he stopped near the font or baptistery, where the venerable Henry Wickham, Doctor of Divinity, Archdeacon of York, and Canon Residentiary of this Church, congratulated the King on his arrival, in a Latin oration (the King having first sat down on a chair there prepared); which oration being concluded, the King arising, proceeded into the Choir, the venerable John Scott, D.D., Dean of the said Church,—George Stanhope, D.D., Precentor,—Phineas Hodgson, Chancellor,—and the afore-mentioned Henry Wickham, D.D., the other Canons of the said Church, bearing over our Lord the King a veil or canopy supported by silvered staves, and divine service having been solemnly performed, he withdrew into the Nave of the Church, and the canopy having been raised as before, he walked to the Chapter-house; and, having returned thence, and walked for a little while in the middle aisle, he departed to the Manor or Palace of St. Mary of York.”¹

Neither the number of the people assembled, nor the pomp displayed on this occasion, were sufficient to divert the thoughts of the King from the becoming dignity and splendour of the House of God; and he soon became sensibly affected by the disfigurement of the fabric by the buildings and shops, which the avarice of the ministers had allowed to be placed against it since the Reformation;² and he consequently sent the following order to the Dean and Chapter:—

“Carolus Rex.

“We observed, on our visit to the Church, on our way to Scotland, at the west end of that Church where we entered, certayne houses built on either side, close upon the wall, and one within the very cross Ile, which we conceive tend much to the detriment of that Church, and altogether to the disgrace of that goodly fabrick. After this looking aside, wee saw the like meane tenements in many places erected upon the south syde of the Church, which gave us cause to informe our selfe of that great abuse in building of houses and stables, with their unclean passages, a great deal to neare the Church of God.

“We likewise observed, when wee came us into the Quire, that there had beene a removing of divers seats, which we after understood were placed there for the use of wives of Deane and Prebends, and other women of Quality,

¹ Fothergill on Liturgies, MS., vol. 1. Cathedral Library.

² Drake's *Eboracum*, p. 486.

and particularly one seate remayning, which enclosed three or four stalls belonging to the Archdeacons and Prebends, all which seates, and that especially, cannot but be a great trouble to the service in the Church, and a great blemish to so goodly a Quire, as wee found it to bee, and do utterly dislike that such seates should any way be continued there.

“ Our expresse will and pleasure, therefore, is, and so we will and command, that neither you, the Deane and Chapter, or that shall hereafter bee, doe either cause or suffer any dwelling-house, stable, or other edifice, to be built within or against any parte of that Cathedral Church aforesaid, or the Quire, or Chapter-house of the same; and, further, that neither they nor you renewe any lease or leases of any of the houses, stables, or other edifices whatsoever, which are already built against the walls of the said Church, Quire, or Chapter-house, for any year or term of years whatsoever; but that yee suffer the leases now running to expire, and then pull down the houses, or sooner, if any shall be soe well-minded to the Church as to relinquish their dwelling. But wee will that the house within the cross Isle be forthwith pulled down.

“ And our farther express will and command is, that the seats which inclose the stalls aforesaid bee presently taken down and set up noe more, as also that all the seates which were now taken down against our coming (ye said Archbishop’s Throne excepted) be never set up again, that so the Quire may ever remayne in its ancient beauty, and that women of Quality may have faire and free access thither to perform their service to God; our express will and pleasure is, that there be a faire seate leaft or made on the left syde of the Quire, above the stalls, for the said President’s Lady, and her company, and no other. And, likewise, that there be moveable benches or chairs for other women of Quality when they come to Church, which may be put into the Vestry, or some other convenient place, att all such tymes as they are not used, &c., &c. Given at our Pallace in Yorke, May 27th, and in the ninth year of our reign.

“ To our trusty and well-beloved, the Dean and Chapter of our Cathedral Church of St. Peter, in our City of York.”¹

Although the King had thus given his commands for the regulating the seats in the Choir, yet it appears, from a letter written by him at Edinburgh, dated 20th of June 1633, that representations had been made to him, that no seat was appointed for the Council “ of the See; ”² and thereby he was induced further to direct to the Dean and Chapter the following notice :—

“ For since our Letter to you, we find that the seat which was lately appointed for the Councell of the See in ordinary, and stood just before the place where the Lord President sits, may well be set up again without any disgrace to ye Quire; because it doth not goe further into the breadth than the stalls and seats before them doe. And we further find, that if they have not a seate by themselves, the company is many tymes soe greate, that they can have little or noe roome at all in the stalls, &c. &c.”³

It is stated by Mr. Drake, that, previous to the days of King Charles, the High Choir Organ stood over the Choir door; and was removed by that King’s order, and placed opposite to the Archbishop’s Throne, his Majesty giving for reason, that it spoiled the best prospect in the world of the fine east window from the body of the Church.⁴ But Mr. Drake is in error when he says that the King ordered an existing organ to be removed. Not the slightest evidence of the existence of such an organ is to be found. The top of the Rood-loft on the Choir side had, very probably, during a long period, been the situation of the Choir organ, near to which, and not, as Mr. Drake supposes,⁵ at so inconvenient a

¹ In the Dean and Chapter Clerk’s office. Also Dodsworth’s MSS. 61, fol. 41.

² The Council of the Lord President of the North.

³ In the Dean and Chapter Clerk’s Office. Also Dodsworth’s MSS. 61, fol. 42.

⁴ *Eboracum*, p. 521.

⁵ *Ibid.* p. 523.

distance as the reredos of the High Altar, the minstrels or waites of the city, when employed in the Church, were placed. But such an organ would form no obstruction to the view. It was not then at any rate for the removal of an existing organ that the King could possibly express a wish, but for the placing of a large new one which was intended for the Choir. For it appears that in July 1631, in His Majesty's High Commission Court, before his Ecclesiastical Commissioners, within the province of York, a fine of £1,000 had been laid upon Edward Paylor, Esq., of Thoraldby, for the crime of incest, and that the Dean and Chapter petitioned the King that the said fine might be given to the fund for the wants of the fabric of the Church, who was graciously pleased to comply with the petition, and, in the month of November in the same year, ordered that the said sum should be applied for repairing the Church, setting up a *new* Organ, furnishing the Altar, and for the support of a Librarian.

The Dean and Chapter, in the ensuing month of March (1632) entered into articles of agreement with Robert Dallam, of London, "touching the makinge of a *great* organ for the Church;" and it is possible that when the King visited the Church in 1633, he may have expressed a desire concerning the position of the new organ, then in course of construction, which was not completed until the following year.

The Dean and Chapter proceeded also to restore what was most needful for the decent performance of the services in the Church; and at the end of the year 1634 the Chamberlain produced his account of the sums paid upon several of the objects for which the £1,000 was granted, whereby it appears that not only the whole amount of the donation, but £15. 6s. 11d. over and above had been expended, without effecting anything towards the support of a Librarian.

The items of expenditure on the Organ and its appendages have been published by Mr. Crosse, in his History of the First York Musical Festival, (Appendix, p. ii.) to which, as they form a long article, the reader is referred. The Font seems to have suffered much during the Elizabethan devastations; and from the Chamberlain's account it appears now to have received a new cover, or to have undergone much repair, so that when completed it might, according to Mr. Gent, "emulate any in England for curious work, and stateliness in going up in pinnacles and spires very near the top of the side arches." "Paid to Francis Harrison, joyner, att several tymes, working by day about the Organ-loft and the Font, viz. for cxxxix days and half, at iis. a day, £xiiij. xixs.—Paid to William Wilson, joyner, for work done about the Font and stuffe used about the same worke, £v. xvjs. vijd.—Paid to Edward Mangie, for iron worke about the Font, £ij. js.—Paid to Mr. Babb, paynter, for worke done at the Font and the Dyall of the clock, £x.".....The annexed items show also that much work was done at or near the Communion Table, still called the "ALTAR:" "Paid to Edward Horsley, for work done about the Skreen and the Altar, cjs.....the ten commandments, and the skreen, and our Lord's prayer, and the belief, £v. xs. vjd.—Paid Mr. William Slater and Daniel Beacock, painters, upon agreement by articles with the said Slater and Beacock, for cullering and guilding the screen behind the Altar, £xxiiij;" the Church finding all the gold required, and paying ijs. for every hundred leaves.

"Sum of all payments and allowances, £mxxv. vjs. xjd.," exclusive of timber from the Church estates.

Mr. Drake, indeed, states that the organ was brought away from the north aisle of the Choir, and

placed in its proper situation, in the year 1688, towards the expense of which Archbishop Lamplugh and the then Earl of Strafford contributed, as appears by their arms on the wood-work;¹ but here again Drake is in error, for Mr. Torre in his MSS, which were written about 1692, describes the new organ as then standing on the north side of the Choir, opposite the Archbishop's seat, and there it remained it seems until 1693, for, during that year, according to the fabric roll, there was "Paid to John Bowlin, the carpenter, for taking downe the organ loft, £1. 4s. 2d." The arms of Lamplugh were, no doubt, placed there at that time as a tribute of respect;² but the arms of Strafford were not those of the then Earl, but of the one who had been beheaded in May 1641, and had been placed there previously; for in the fabric roll for the year 1638, there is, "Paid for strikeing my Lord Deputy's coate (of arms) on the organs iiij^s."³

Archbishop Neile always exhibited a steady attachment to the interests of the Established Church and Monarchy, which gained him many enemies among the Puritans, who were now grown up to a powerful faction in the kingdom. Even Oliver Cromwell complained of him; but the Archbishop was called away before the flame of rebellion broke out. He died at York, October 30, 1640, in the house of the Prebendary of Stillington, and was buried in the Chapel of All Saints, at the east end of the Cathedral. He was succeeded in the See by John Williams, Bishop of Lincoln, who was elected Archbishop on the 4th of December 1641, and enthroned in person June the 27th, 1642.

In the spring of the year 1644, Sir Thomas Fairfax, commanding the Parliamentary forces, joined by the Scotch, invested York, which had been strongly fortified, and held out for the King. Several batteries were erected against the city; the fire from which proved very destructive to many parts of the city. How much the fabric of the Cathedral may have suffered, and especially the windows, during the siege and after the Parliamentary forces became masters of the city, has not been ascertained. It is, perhaps, generally believed to have shared in the fate which befell similar structures from the fanatic zeal of these times; and many of the outrages committed by the early Reformers are charged upon the Cromwellians; but without cause, for it was expressly stipulated by the xiith of the Articles of Surrender, "That neither churches nor other buildings shall be defaced," and there is reason to believe that under the care and authority of Sir T. Fairfax this article was scrupulously observed, and especially with respect to the Cathedral.

There is a tradition, scarcely credible, indeed, that at this period a certain person in York presented a petition for, and obtained, a grant from the Parliament, of the magnificent Chapter House, to be pulled down, as being a useless appendage to the Church; and we are further told that the man had certainly effected it, and had designed to have built stables out of the materials, had not death surprised him a week before the intended execution of his wicked project.⁴

¹ *Eboracum*, p. 522.

² Archbishop Lamplugh was a firm defender of Royalty and of the Liturgy of the Church of England. He gave to the Cathedral a covering for the Communion Table, of crimson velvet, richly adorned with gold and fringe, with a velvet hanging for the back of the Altar. He gave also three pieces of fine tapestry for the same use, namely, one containing Moses found by Pharaoh's daughter, one representing God sending manna from heaven to the Israelites, and the third showing Moses smiting the rock Horeb, for a supply of water. He likewise erected rails before the Altar, and paved the space with black and white marble. He also gave three large Communion Prayer-books and a Bible for the use of the Altar.

³ Thomas, Earl of Strafford, was the King's last Deputy, or President of the Council Court at York, but one of the Lord Presidents of the North.

⁴ Drake's *Eboracum*, p. 478; also Gent's History of the Cathedral of St. Peter, p. 47.

On the breaking out of the civil war, Archbishop Williams retired to his estate at Conway, in North Wales; and afterwards to Llandegay, near Bangor; and there, in the year 1650, he died, and was buried.

In the year 1655, the four minor bells in the north-western, called also St. Mary's, or our Lady's Bell-tower, from being the nearest to the Chapel of St. Mary, were taken down and hung with the larger bells in the other or south-western tower, to make the set more complete, and a collection was made through the city, to defray the charges. And in 1657 the eleventh, or largest bell but one, was broken and new cast; the fourth bell being likewise untunable, was broken and melted down; and, to obtain additional metal, the largest bell of three belonging to the demolished Church of St. Nicolas, without Walmgate Bar, was given. Towards the charge of this, and to make the chimes go on all the bells, the Lord Mayor and Commonalty gave £130 from the city funds.

After the death of Archbishop Williams the See of York remained vacant for ten years; but the Monarchy having been restored in 1660, in the person of Charles II., Accepted Frewen, Bishop of Lichfield and Coventry, was translated to the Archbishopric of York, and was installed and enthroned in person on the 11th day of October, A.D. 1660.¹

On the 8th of December in this year, at night, a terrible storm of wind arose, which did great mischief; it blew down the whole of the battlement on the west side of the south-western Bell-tower, and two pinnacles, and also the top of one of the pinnacles of the north-western or Lady Bell-tower, besides doing great damage to the other parts of the Church.

Archbishop Frewen having repaired his manor-house, and rebuilt the dining-room and chambers above it, at his palace at Bishopthorpe,² died there on the 28th of March 1664, and on the 3rd of May following was buried in the Lady's Chapel at the east end of the Cathedral. He was succeeded by Richard Sterne, Bishop of Carlisle, who was translated to the See of York, April 28, 1664, and installed and enthroned on the 10th of June.³

In the year 1666, by order of the Duke of Buckingham, a turret of wood was erected, covered with lead and glazed, on the top of the Great or Lanthorne-tower. It was intended to place lights in it, as a beacon to alarm the country in case of an invasion from the Dutch and the French, with whom England was then at war. Some of the expenses incurred by the erection of this turret are thus recorded in the fabric roll for 1666:—"Paid upon several bills for building the Turret upon the Lanterne, £9. 7s. 9d."

In the night of February the 5th, 1676, some person or persons broke open the Cathedral Church and the cupboards in the Vestry, and took thence all the plate they could find, with which they got clear away, and were never discovered.

To supply the loss occasioned by this sacrilegious robbery, Archbishop Sterne bequeathed by will, dated June 6th, 1683,⁴ to the Church, one gilt bason, two gilt flagons, one gilt paten, and one gilt chalice with cover (the whole weighing two hundred and eighteen ounces), with suitable cases for the same. He died at the palace at Bishopthorpe, June 18, 1683, and was buried in St. Stephen's Chapel at the east end of the Cathedral.

John Dolben, Bishop of Rochester, and the King's Almoner, was, on the 26th of July 1683, by the

¹ Frewen's Regist. fol. 302; also X b. fol. 14.

³ Regist. X b. fol. 43-45.

² Torre's York Minster, fol. 481.

⁴ Regist. X a. X b. X c. fol. 159 b.

King's *congé d'elire*, elected Archbishop of York, and was installed in person on the 23rd of August following. He retained the See only a short time; for being attacked with the small-pox and lethargy, at the age of 63 years, he died on the 11th of April 1686, and was buried in the south aisle of the Cathedral. Imitating the generous act of his predecessor, he gave plate to the Church, amounting in weight to one hundred and ninety-five ounces.

After the death of Dolben, the See of York remained vacant two years, when Thomas Lamplugh, Bishop of Exeter, who had shown himself a zealous supporter of the claims of James II., was translated to the Archbishopric of York; he was enthroned and installed, by proxy, December 19th, 1688, being then almost 74 years of age. During the short time he retained the See, he proved a great benefactor to the Church of York, as already stated in p. 311. He also, by his will, left his private communion plate for the use of the Archbishop's Chapel at Bishopthorpe. He died May the 5th, 1691, and was interred on the 8th of May, in the Cathedral.

To Lamplugh succeeded John Sharpe, Dean of Canterbury, who was elevated to be Archbishop of the See of York on the 5th of July 1691, and on the 16th of the same month was installed, by proxy, in the Cathedral. He died at Bath, February 16th, 1713, and was interred in the east end of the Church. He was succeeded by Sir William Dawes, Bart., Bishop of Chester, who was translated to the Archbishopric of York, and enthroned, by proxy, on the 24th of March 1714. He died at London, April 30th, 1724, and was buried at Cambridge. To him succeeded Lancelot Blackburn, Bishop of Exeter, who was translated to the See of York in the latter end of November 1724.

In 1726 the Reredos, or screen behind the High Altar, which had been painted and gilded in 1634, and the whole of the revestry annexed, wherein the Archbishops generally robed, were taken away,¹ and the Communion Table was removed from the site of the High Altar, carried one arch or about 26 feet more eastward, and placed against the beautiful stone screen, which had been concealed.² Mr. Drake, speaking of this alteration in the Choir observes, "The Altar has lately received a considerable improvement as to its situation, and the whole Church in its beauty, by taking away a large wooden screen which almost obstructed the view of the east window."³ Certainly "a beauty has, by this means, been shown, which was hidden before, and a view has been opened of one of the noblest windows in the world;" but the situation of the Communion Table is not improved by its being placed where, according to the principles of Church architecture and arrangement, it was not designed to stand; and at a greater distance from the choristers, who have to make the responses in the Communion Service. About the same time, the beautiful screens which enclosed the Chapels of St. Stephen, of Jesus, Mary, and John, and of All Saints, at the east end of the Choir, were taken down.

About the year 1730, a proposal was made for taking up all the ancient floor, or pavement, of the principal parts of the Church, and substituting a new floor, designed in regular compartments by Mr. Kent, under the direction of Lord Burlington; and to carry out this intention, a subscription was set on foot among the clergy, nobility, and gentry of the county, and the work was commenced.

The old floor was composed generally of the grave-stones of the illustrious dead,⁴ the surfaces of which had, indeed, been generally deprived of their splendid brass adornments, yet they still displayed some

¹ A sketch of the form of the screen is preserved by Mr. Torre, at p. 110 in his MS. of the Cathedral.

² A plan and elevation of an intended new Altar, and its appendages, in the Grecian style, happily not executed, are preserved in the Library of the Cathedral. They are marked N. H. Arc. 1726.

³ *Eboracum*, p. 523.

⁴ A plan of the old floor is preserved in the *Eboracum*, p. 493.

memorial of the distinguished and pious dead, suggesting interesting and useful reflections, in harmony with the character and design of the place in which they were contemplated.

In the year 1733, the roof of the Lanthorne, or Large Tower, was repaired or strengthened by the addition of the principal timbers of the ancient revestry, taken down in 1726. The roof was entirely covered with new lead, at the expense of about £600. About this time, also, the frames of all the bells in the south-west Tower were renewed, and the bells re-hung in a manner much more commodious for ringing than before, towards the expense of which several public-spirited citizens, great admirers of this kind of music and exercise, contributed £20. They also, at their own expense, built a new floor, 21 feet higher than the old one, for their greater convenience in ringing the bells.¹

To carry out the design of the new pavement of the Church, which was now in progress, not only all the dark marble tombstones in the Cathedral which could possibly be removed were despoiled, but others were brought from some of the parish churches under the control of the Dean and Chapter. Of this we have an acknowledgment in the following act of Chapter :—

“On Friday, the 7th of February 1734, in Chapter, in the Chapter House of the Church of St. Peter of York, it was shown and decreed that, whereas the parishioners of the parish of St. Martin, in Coney-street, are about to build a new church porch to their said parish Church, a sketch or plan thereof they have laid before the said Dean and Chapter, requesting that they would give them some of the old stone belonging to the old floor of the Church, to build the said intended porch with; they, the said Dean and Chapter, taking into consideration that the said parishioners did freely and willingly give a considerable quantity of blue marble stones out of their said parish Church, for and towards the making the new pavement in the said Cathedral Church, did unanimously agree and order, that a sufficient quantity of the old stone, belonging to the old floor of the said Cathedral Church, be given and delivered to the said parishioners, or the workmen employed by them, to build the said Church porch with, according to the dimensions specified in the sketch or plan thereof.”²

The Dean and Chapter, as a token of gratitude for the handsome manner in which the clergy, nobility, and gentry of the county had contributed towards the new floor or pavement of the Church, being assembled in Chapter in the Chapter House, on the 21st of April 1735, agreed thus:—

“The Dean and Chapter, taking into consideration the generous contributions which they have solicited and received within three years past, from his Grace the Lord Archbishop of York, the nobility and gentry of this county, and elsewhere, and the clergy of this Cathedral and diocese, towards the laying of a new floor, or pavement, in this Cathedral Church, with which they have already laid a beautiful and handsome floor through the whole, exclusive of the Choir, and also placed the *Font*, and *Haxbie's Tomb*, in more commodious situations. Therefore, that the said Dean and Chapter might testify their gratitude to their said generous benefactors and contributors, they unanimously decreed that forthwith a table or schedule containing the names and sums of each benefactor respectively subscribed towards this pious and laudable undertaking be fairly engrossed and fixed or hung up in the Vestry or other public part of the said Church, with thankfulness, to perpetuate the memory of the bounty and kindness of the said subscribers.”

“Also the said Dean and Chapter unanimously decreed that the part of the Choir not now paved shall be laid with a new floor according to, and in pursuance of, the plan that has hitherto been executed in other parts of the Church, which expense shall be borne or paid out of their fabric rents and fines.”

¹ Drake's *Eboracum*, p. 485.

² *Acta Capitularia Ebor. Ecclesia*, 1728—1736.

“Also, the said Dean and Chapter, taking into consideration the best method to preserve the new floor or pavement in beauty and strength, unanimously decreed that for the time to come no corps be buried nor grave opened under the said new pavement, now laid, or when it shall be laid in the Choir, which shall not be dug up on any occasion.—But for the purpose of burying, the space behind the Communion Table not intended to be new paved shall be appropriated.”¹

The new floor in the Church was completed in the year 1736; the expense amounting to upwards of £2,500. The white stone was given by Sir Edward Gascoigne, of Parlington, Bart., from his quarry of Huddlestone, and the dark obtained from the old tombs as before described.

The floor of the Choir portion of the Church was probably nearly completed, according to the new design, in 1740. About the same time there was placed a new throne for the Archbishop, a new pulpit for the preachers, and new pews. For the making of the latter, Leonard Terry, of the city of York, joiner; Charles Mitley, of the same city, carver; and John Healey, of Beverley, carver, made indenture, dated 28th of April 1741, with the Dean and Chapter, to make and erect the said new pews after the designs given, for the sum of one hundred and fifty-five pounds, and the same to be finished by the 25th of December following; the Dean and Chapter to find the wood, iron, glue and nails.² About the same time also, all the large doors of the Church were new lined and adorned according to designs by Mr. Kent, from the corresponding parts of the Cathedral.³

Archbishop Blackburn, having retained the See about nineteen years, died at London in 1743, and was buried in St. Margaret's Church, Westminster. He was succeeded by Thomas Herring, Bishop of Bangor, who was translated to the See of York in 1743.

In 1744 the Chapter House was stripped of its covering, and new leaded at the expense of about £500. On a thorough survey of the roof, which was then laid open, it was computed by very good judges, that the timber employed in that curious structure would, at that time, have cost £1,000. And in 1745, the large south-east pinnacle was thrown down by lightning, and the large stones thereof scattered to a considerable distance.

Archbishop Herring having rendered an essential service to the Government, by his timely awakening alarm against the Scottish Rebellion, was translated from the See of York to that of Canterbury, in 1747, and he was succeeded in the See of York by Matthew Hutton, Bishop of Bangor, a descendant of Archbishop Matthew Hutton in the time of Queen Elizabeth. He was translated to York in the year 1747.

In 1751 the pinnacles of the north-west Bell Tower were blown down with such violence that they brought with them to the ground the whole roof, with the floors, and demolished part of the new floor or pavement. At the same time the roof of the south-west Bell Tower being found to be out of repair, both roofs were made good and new leaded, and all the pinnacles re-established, the expense amounting to about £600.

In the year 1752 the old clock, which was rendered useless by age, (being probably the same that was accounted for in 1371,) and which occupied a large space in the south transept, blocking up one of the windows, was taken away, and a new and excellent clock was fixed in the south-west Bell Tower, made by Henry Hindley, of York, at the expense of nearly £300, towards the defraying of which the

¹ *Acta Capitularia Ebor. Ecclesia*, 1728—1736.

² The Indenture is in the Library of the Cathedral.

³ The designs are yet preserved in the Library.

inhabitants of the city liberally contributed. The chimes, which used to play at certain hours, being, by this alteration, rendered useless, were taken down.

In 1753 an accident happened, which nearly proved fatal to the fabric of the Church. A chafing-dish of burning coals, used by the plumbers, whilst fixing some lead upon the roof of the Church, having been carelessly left in one of the lead gutters, the wood under the lead, which was very dry, took fire, and blazed out with great violence. On the fire being discovered, about eight o'clock in the evening, the inhabitants of the city were in great consternation, and ran from all quarters to assist in extinguishing it; which, by the means of a number of fire-engines, was happily effected, but not till a considerable portion of the roof over one of the aisles in the south transept had been destroyed.

In the same year, the Chapel of St. Michael, the Archangel, and the Chapel of the Blessed Virgin Mary and St. John the Evangelist, in the east aisle of the south transept, were fitted up for the performance of morning prayers, which then began at six o'clock in the summer half year, and at seven in the winter, but they had been accustomed to be said in the Choir at six o'clock throughout the year.

Archbishop Hutton being translated in the year 1757 from the See of York to that of Canterbury, was succeeded in the same year by John Gilbert, Bishop of Durham, who was also appointed Lord High Almoner to his Majesty.

In 1757, the great western window of the Cathedral was extensively repaired in the stone-work, and the ornamented glass was at the same time repaired, not very skilfully indeed, by the glaziers of the Church: but the most important part of the work was performed by a young and ingenious artist, Mr. Wm. Peckitt, of York, who was employed in restoring the heads of the figures of the Bishops and other eminent persons represented in the window, and which appear to have been wantonly injured and generally destroyed. For this work he received £4. 18s. 0d. Shortly afterwards he was engaged in the reparation of the western window of the south aisle of the nave, in which he placed new figures of St. Peter and St. John, each occupying nine square feet of glass, for which he received £8. 2s. 0d. He also repaired the large crucifix in the same window, and inserted two new faces, receiving in payment £2. 0s. 0d. He had previously, in the year 1754, painted and stained a figure of St. Peter, and the arms of the See for a south window in the south transept of the Church, for which he received £11. 15s. 0d.

In 1759, and a few subsequent years, he supplied the Church with about three thousand square feet of plain, coloured, and pieces of ornamental glass, principally at 2s. per foot; from which the glaziers of the Church supplied the vacant parts of the various windows, inserting the dates of their performance.

In the year 1760 the tapestry given by Archbishop Lamplugh, and which, since the removal of the Reredos and Vestry of the High Altar, had been suspended against the stone screen, was taken away, and the openings of the screen filled with plate or good crown glass, the expense of which is thus accounted for: "Paid for the carriage of six cases of crown glass from London, £2. 18s. 0d.;" also, "Paid for crown glass by bill sent to the Dean in London, £91. 6s. 0d."¹ The pieces of the glass were united by bars of gilded copper.

Archbishop Gilbert having enjoyed the See of York about four years, died during the year 1761, and was succeeded by the Honourable Robert Drummond, Bishop of Salisbury.

¹ Fabric accounts for the year.

In the year 1765, the twelve bells, not being in perfect tune, were taken down from the south Tower, and the five trebles exchanged for three bells from St. Michael's, Spurriergate. They were replaced the same year by a set of ten new bells. On this transaction Mr. Beckwith has recorded the following notice :—

“ This year the Dean (Dr. Fountayne) disposed of the old bells in the minster, and got a new peal of worse bells ; before there were twelve, but now they are reduced to ten. The inhabitants of York thought they had no reason to thank the Dean for meddling with them, for the old bells were much better, as well as the former Dean.”¹

In the year 1768, Mr. Wm. Peckitt having attained, by continued practice, to greater excellence in his art, became dissatisfied with the representation of St. Peter which he had executed for the Cathedral fourteen years before, and presented another far superior in design and workmanship, and which now occupies the window in which the former had been placed.²

Several parts of the Church appearing to be in a very unsatisfactory state, particularly the roofs and the vaults, Mr. W. Carr, an eminent architect, and an alderman of York, was employed by the Dean and Chapter, in the year 1770, to make a general survey of the fabric, and to furnish an estimate of the sum that would be required to effect the repairs that might be found necessary. His estimate amounted to £4,200. And as no more than £200 per annum could be derived from the fabric estate, the Archbishop and the Dean and Chapter thought it advisable to begin a contribution towards so needful a work, not doubting the ready co-operation of every member of the Church. But although Archbishop Drummond headed the subscription list with the sum of 200 guineas, and Dr. Fountayne, the Dean, followed with a donation of £50, the report of the treasurer, dated June 21, 1788, containing the names of the contributors (and also of those of the Prebendaries who did not contribute), amounted to no more than £697. 15s. 0d. In the meantime the repairs were carried on ; and the roofs of the south and north transepts were repaired or renovated as far as the funds would allow.³

In an early period of his episcopate, Archbishop Drummond erected the principal gateway to the palace at Bishopthorpe, and greatly enlarged that ancient episcopal residence. Having held the See

¹ Beckwith's MS. Bodleian Library, vol. ii. fol. 206. The former Dean was Dr. Osbaldiston.

² Nothing more is found to have been done by him in the Cathedral until 1791, when he made a new head with mitre for the body of St. William, in one of the windows of the south end of the south transept, for which he received 18s. 0d. And in 1793 having completed the full length representations of Abraham, Moses, and Solomon, to correspond with the figure of St. Peter above-mentioned, and desiring that they should be placed in the corresponding windows, he made his will, and bequeathed the said figures to the Dean and Chapter, to be placed in the said corresponding windows, providing that the said Dean and Chapter fixed the said three representations in the said windows within the twelve months next after the date of his death, and pay to his executors the sum of £32, instead of the glass of the old windows.* Thus the Church possesses specimens of the earliest and the latest productions of Mr. Peckitt's industry and laborious perseverance.

It is worthy of notice, that on the placing probably of Solomon, there was taken out of the window a representation of a magistrate in his robes, kneeling at a desk with this imperfect inscription, ‘ *Orate pro anima Johannis Pety, glazier et majoris . . . Ebor. qu’ obiit 12 Novem. 1508.*’ The Pety family were for many years the glaziers and glass-stainers for the Church.

³ Originals in the Chapter Clerk's office.

* From information kindly furnished by his surviving daughter, Miss Peckitt, supported by items in the fabric accounts.

about fifteen years, he died on the 10th of December 1776, and was buried at Bishopthorpe. He was succeeded by Dr. William Markham, Bishop of Chester, and Director of the education of the Prince of Wales (afterwards George IV.) and his brother, the Duke of York. He was translated to the See of York on the 28th of January 1777.

About the year 1793, the cleansing of the whole interior of the Church was determined upon, in the progress of which, unhappily, the whole of the gilded key-knots in the vaults, and gilded ribs, with every other decorated part of the vaults and walls, even the beautiful marble columns, imposts, and stringcourses, were either painted or coated with a body of lime and ochre, and all the remnants of former embellishment were totally obliterated.

An extensive and secure scaffolding having been erected for the carrying on of these operations, the late Mr. Joseph Halfpenny availed himself of the opportunity thus offered to him, to make drawings of many of the beautiful ornaments that were inaccessible in the ordinary state of the Church. Many of these no longer exist, having been destroyed in the recent lamentable conflagrations; and can be now known only in the splendid monument of the labours of this artist, "The Gothic Ornaments in the Cathedral Church of York."

To this elegant work we are indebted for representations of the former beautiful and richly-coloured figures on the ceiling of the Chapter House.¹ It is deeply to be regretted that he has not preserved a memorial of some one of the stalls of the Chapter House, with its gilded and painted canopy, now reduced to an uninteresting simplicity and uniformity of colour, by those who have conducted the recent repairs of that once gorgeous portion of the Cathedral.

From about 1802 to the year 1816, there was a gradual and general repair of the west front of the Cathedral, beginning with the battlements and pinnacles of the Bell Towers, and descending thence to the grand western entrance. Mr. Shout was the master of the masons; but all the principal figures, capitals, and adornments of the entrance, were executed either by the late Mr. Michael Taylor, sculptor, of York, or under his superintendence. The finial to the pediment of the principal entrance was fixed in July 1813. Whilst these external repairs were going on, the interior of the Church was not neglected; for the monuments of Archbishop Bowet and of Archbishop Grenfeld were repaired: the top figure, and other adornments of the latter, being the work of Mr. Taylor. He was also employed in repairing several of the figures of the kings on the rood screen, and in carving a new figure of Henry VI., which was placed in its proper niche in 1810; and that of James I., which had been, by courtly flattery, intruded into it, was removed. The more minute work on Archbishop Bowet's monument was executed in cement, by Bernasconi, who was also unhappily employed on the rood screen, on which he has crowded together a profusion of small images, of the same perishable material.

In the month of December 1803, the cupola, or turret, built by the order of the Duke of Buckingham, in 1666, on the Large Tower, to serve as a beacon, and into which Dean Finch afterwards removed the prayer-bell, from the berefridus or belfrey, was taken down, in order to make room for another kind of beacon (which, however, was not erected), to give notice to the country of the expected invasion of the French. The site of the cupola was covered with lead, in June 1804, and several parts of the tower repaired. The prayer-bell was re-hung in the south-west Bell Tower.

¹ See Plates 95, 96, of the "Gothic Ornaments." See also Plate 102, for a general view of the interior.

In 1804, the Earl of Carlisle presented to the Dean and Chapter a beautiful representation, on stained glass, of the Blessed Virgin Mary visiting her cousin St. Elizabeth, copied from a painting by the celebrated Sebastian del Piombo, the favourite of Pope Clement VIII. It was brought from the church of St. Nicholas, in Rouen, and is placed in the easternmost window of the south side of the south aisle of the Choir. Representations of the arms, crest, garter, and coronet of the illustrious benefactor decorate the compartments not occupied by the Visitation.

Archbishop Markham, who paid great attention to his Churches of York, Ripon, and Southwell, caused, at his own expense, the tomb of Walter Grey, formerly Archbishop of York, to be repaired, and surrounded by rails, cast in iron by Messrs. Round and Greensmith, of London, and bronzed by Hardenberg, after a design by De Corte, a celebrated artist of Antwerp. He also gave to his Church of York, new velvet coverings, with suitable enrichments for the communion table, the pulpit, and the throne. He died November the 3rd, 1807, and was buried in the cloisters of Westminster Abbey. He was succeeded by the present noble prelate, the Hon. Edward Venables Vernon (now Harcourt), Bishop of Carlisle, who was translated to the See of York January the 21st, 1808.

In 1809, the roof of the north transept was stripped of its lead, and received a covering of slate, which, from the acuteness of the roof, proved, in windy weather, a moveable and troublesome article. The lead taken off amounted to 41 tons 7 cwt. 2 qrs. 11 lbs. During the same and succeeding year, the chapel of the old palace of the Archbishops, on the north of the Minster, having long been in a neglected and almost ruinous state,¹ was repaired, through the zeal of Dean Markham, and appropriated, in 1813, to the reception of the extensive and valuable library of the Dean and Chapter.

In 1810, a general repair of the Chancel of the Church of St. Michael le Belfrey was begun, and completed, by the Dean and Chapter. Their example was followed by the parishioners, with regard to the other portion of the edifice, with the exception of the western front, a great part of which was then blocked up by small houses built against it.

In 1814, a large, unsightly range of old buildings, occupying part of the site of the ancient episcopal palace, was removed, with the old gateway of the palace,² which had long formed part of a public-house called the Hole in the Wall, abutting on the angle of the north-western tower of the Cathedral. This was soon followed by the lowering of the ground at the western part of the Cathedral, by which the lower portion of the buttresses, and a flight of steps to the doors, long concealed by the accumulation of the soil, were brought to light.

During the year 1817, and the four following years, the large pinnacles, figures, and battlements, on the south side of the lower roof of the Nave, were renovated, the figures being cut by the masons of the Church, and several of the gutters were new leaded: and, in 1824, a scaffold was erected for the repairing of the east end of the Church, particularly the east window, and the work was in progress during the three following years. In this renovation of the noble east window, Mr. Shout, the master-mason, departed from his accustomed attention and accuracy; for although he found all the transoms in the window decorated, both on the interior and exterior, with beautifully-sculptured vertical leaves, so proportioned and placed as to present an undulating line of richness to the eye, and although the largest leaf measured five inches in height, and the number of the whole was four hundred and eighty,

¹ See Halfpenny's *Fragmenta Vetusta*, Plates 18, 19.

² This was also the entrance to the Chapel of Holy Mary and all the Angels. See Plan, p. 181.

yet the whole of them were excluded in the renovation. On the new masonry they were not worked, and from off the old (even when perfect) they were cut away. In consequence of representations made by the present Author to the dignitaries of the Church, orders were given that the window should have its original character restored, in all its parts, wherever it could be accomplished without again raising the scaffold. As the scaffold had been taken down from the tracery or head of the window, the lower part only retains its original decorations, and the window remains deprived of three hundred and sixty foliated ornaments. But a representation of the embellished tracery is given by Mr. Halfpenny, in the 97th plate of his "Gothic Ornaments."¹

Dr. George Markham died on the 29th of September 1822. During the twenty years that he filled the important station he held in the Church of York, he exerted himself with distinguished zeal and ability, as a guardian of the fabric; anxious to restore every decayed and decaying portion to its pristine beauty, and in perfect accordance with its original style and character. He had two zealous and able coadjutors in his brother, the late Rev. Robert Markham, Archdeacon of the West Riding, and the late Rev. John Eyre, Archdeacon of Nottingham. His earnest desire to preserve the edifice from injury and danger, induced him to resist repeated and earnest applications to permit a musical festival to be held in the Cathedral. He had observed how much Westminster Abbey had suffered by coronations and festivals, and he could not be prevailed upon to suffer the beautiful fabric entrusted to his care to be exposed to any such hazard, or to be employed for a purpose which he appears to have thought not suitable to its sacred character.²

In the year 1824, wax lights, so appropriately used in the solemn services of the Church, from the very foundation of the fabric, gave place to the unsuitable glare of modern gas-burners.

At the close of the year 1828, a wretched fanatic, named Jonathan Martin, describing himself as a tanner, of Darlington, but a native of Hexham, and then engaged in travelling about the country, for the purpose of selling a memoir of his own life, unhappily visited York, where he soon distinguished himself by the singularity of his appearance and manner, and by his vehement denunciations of divine wrath against the clergy, and particularly those of them who officiated in the Cathedral. To these he addressed abusive and threatening letters, some of which he affixed to the gates of the Choir, where they were read, and very naturally, but unfortunately, treated with neglect, as the effusions of gross ignorance and a harmless insanity. He does not appear, at this time, to have formed any other design than that of warning the clergy of their danger; but at length, in consequence, as he afterwards stated, of two dreams, which his disordered imagination led him to interpret as revelations from heaven, he resolved to destroy the building, the sacred services in which had excited his indignation.

On the eve of the Feast of the Purification, February 1, 1829, he attended the evening service at the Cathedral; and, having retired from the Choir, contrived to conceal himself behind the tomb of Archbishop Grenfeld, in the north transept. Accidental circumstances favoured his bold and nefarious design. The night-watchman of the fabric had recently been discharged; the ringers, on finishing the usual peal, on the eve of the Feast, contrary to their custom, left unlocked the door of the belfrey, thus affording the incendiary the means of obtaining rope; and the moveable scaffold, used in cleaning

¹ Mr. Britton has published representations of the east window, in his *York Cathedral*, Plates VI. and XXV., without the transom leaves.

² After the death of Dean Markham, the same objections were not felt; and three musical festivals have been held in the Minster, viz., in 1823, 1825, and 1828.

the interior, happened to be in such a position as to facilitate his escape from the Minster, when he had accomplished his purpose. It was probably past midnight when Martin began his work of destruction. He went up into the bell-chamber, and there having struck a light, with the materials he had brought with him, he cut off eighty or ninety feet from the rope of the prayer-bell. With this he made a scaling-ladder, by which he gained access to the Choir; scaling first the iron, and then the wooden, gates in the north aisle. Having taken for his own use a small Bible, and cut off some of the velvet and gold fringe from the cushion and hangings of the pulpit, "to make to himself a robe," he collected together the prayer-books and the music-books, and piling them with some of the cushions in two heaps against the wood-work near the Archbishop's throne, he placed a lighted wax-candle under one of them, and a bundle of lighted matches under the other; first kneeling down and returning thanks to the Lord for having helped him thus far, and crying aloud, "Glory be to God."¹ He then scaled the iron gate again, returned to the transept in which he had concealed himself, and by means of the moveable scaffold and the rope he made his escape through the window adjoining, on the west, that generally known by the name of the Five Sisters. The clock, he said, struck three, as soon as he had left the Minster; but four hours elapsed before the calamitous effects of his wretched delusions were discovered. An extraordinary light had indeed been noticed by a labouring man, who was passing through the Minster-yard about four o'clock; but imagining that some workmen might be employed in the building, he unfortunately paid no further attention to it. About seven o'clock, one of the young choristers, amusing himself by sliding in front of the Choir (it being a very severe frost) accidentally fell on his back, and in that position observed a great light within the Cathedral, and smoke issuing from various parts of it. He instantly ran for the sexton, who on opening the wicket in the south door, found the interior filled with a dense smoke, and the wood-work of the Choir extensively on fire. An alarm was quickly given: workmen and others assembled from all quarters: every thing that could be moved was seized upon, and dragged forth: the removal of some of the cushions, of several of the books, of the brazen eagle, the communion table, and the ancient chair, was the work of a few minutes. But the communion plate was already enveloped in flame, and could not be rescued. About half-past seven o'clock, the large and lofty organ took fire; and upon the opening of the large south door, a sudden rush of air carried the flames to the vault of the Choir, immediately adjoining the Great Tower, and about nine o'clock the first portion of the roof fell. Successive portions fell, as the fire spread towards the east, and before noon the whole was a burning mass, on the floor of the edifice. The low roofs of the side-aisles caught fire; but these being more accessible, and the vaulting of stone, the fire there was easily extinguished. The rope being soon found suspended to the window of the transept, afforded plain proof that the deplorable calamity was not the result of accident; and a pair of pincers, left in the window, being recognized as his property, by the person with whom Jonathan Martin had lodged, appeared to fix the deed upon him. He was pursued, and on the following Friday taken in the neighbourhood of his native place. At the Lent Assizes he was tried for the offence, and acquitted on the ground of insanity. He was soon afterwards placed in Bethlehem Hospital, to be confined there during life; and there he died, in the year 1838.

The consternation and grief which this event could not fail to excite throughout the county, and even beyond it, were quickly succeeded by a most anxious desire that the Minster, so long and so

¹ See Report of the Trial of Jonathan Martin, &c.

justly an object of universal admiration, might as soon and as completely as possible be restored to its former beauty and splendour. It was at once evident, that the funds of the Church must be altogether inadequate to a work of such magnitude. As soon, therefore, as an estimate could be formed of the probable expense of this work, a public meeting was held in York, of the nobility and gentry of the county, before which a report by Mr. (now Sir Robert) Smirke was laid, stating the damage that had been done, the proper measures to be taken in restoring the building, and the estimated expense, which was not less than £60,000. Large as was the sum, no doubt was felt of its being raised, and liberal subscriptions were at once offered. At that meeting it was distinctly understood and expressly stated that the work should proceed "on the principles of absolute and perfect restoration;" and that those who superintended it "would not depart from a model more excellent and beautiful than anything which could be substituted in its place." The work of restoration, however, had scarcely been begun when it was suggested that by a departure from that model a great improvement might be effected: that by removing the rood or organ screen (which, owing to its great breadth had suffered little injury from the burning of the organ above it) further eastward, and placing the new organ on one side of the Choir, "the more dignified features of the Minster would be displayed," and a more sublime effect produced by an uninterrupted view of the interior in its whole length, terminated by the magnificent eastern window. Many approved of the suggestion; and thought that the opportunity afforded by the recent calamity of introducing what they considered a most desirable improvement ought not to be neglected. Others strenuously objected to any change, doubtful whether it would be an improvement, and foreseeing the inevitable destruction of the rood screen. They contended that the pledge of complete restoration should be adhered to with the most perfect possible strictness. Much discussion took place; many pamphlets were published on each side of the question; public meetings of the subscribers were held, and the harmony which was so desirable in the furtherance of the great object in which all were deeply interested, was unhappily much disturbed. At length the Dean, at the request of a considerable body of the subscribers, and of the inhabitants of York, interposed between the contending parties, and decided "that the screen should be left for the present where it is, and the Choir rebuilt where it was:" declaring his intention to make some change in the position of the screen at some future time; which happily has not been executed.

All the stone-work was repaired by the experienced masons of the Church, who were guided solely by the originals; and the noble screen at the Communion Table presents a splendid specimen of the talents of David Bannister and William Taylor, the carving masons of the Cathedral. The stone required for the repairs was obtained from the quarries of Huddleston for the delicate works, and for general purposes from those of Drake and Archbell, near Tadcaster, and also from the old quarry of Thevesdale, which was allowed to be freely used for the occasion, by its late possessor, the Hon. Sir Edward M. Vavasour, Bart., in addition to his donation of twenty-five pounds. The new roof was designed by Robert Smirke, Esq., and executed by Mr. Coates, of York, in Teak wood, the donation of Government, the estimated value of which was five thousand pounds. The ribs of the vault were executed by Messrs. Baker & Co., of Lambeth, but fixed by Mr. Coates; the blocks of American pine, which are screwed and nailed on at the intersections of the ribs, were adorned with carvings by Mr. Wolstenholme, of York; but in consequence of the great scarcity of existing representations of the former elaborate and boldly-sculptured bosses, and the difficulty of procuring suitable designs, there is much repetition of subject, and formality in execution. The Tabernacle or Prebendal Stall work is

of oak, and was partly sculptured in Holland, and partly in London under the direction of Mr. Moon, but the whole is too slight and flimsy as a substitute for the old substantial and richly-grouped canopies; and several parts are entirely out of character. The absence of the pierced tracery at the heads of the pannels of the stalls, which gave them a rich and intricate character, and which is not replaced in the new work, gives a blocked and heavy appearance. The *Misericordiæ* which were in the original stalls are entirely omitted; and the Vicars' seats have not been replaced, but the Choristers' seats arranged immediately in front of the Prebendal stalls. The Throne and Pulpit were from the designs of Mr. Smirke, and intended, as he conceived, to be in harmony with the stalls. The Floor is new, but the Burlington plan is not adhered to. The New Organ was a present by the late Right Hon. and Rev. John Lumley Savile, Earl of Scarborough: the builders were Messrs. Elliott and Hill, of London, under the direction of Dr. Camidge, the organist. "This organ is not only admitted to be the most stupendous instrument in the kingdom, but claims to be the largest in Europe and in the world."¹

The Choir having been closed for above three years, it was re-opened for divine service on the 6th of May 1832, when the Very Reverend the Dean, Dr. Cockburn, delivered a suitable discourse on the first verse of the thirteenth chapter of St. Mark's gospel, "As he went out of the temple, one of his disciples saith unto him, Master, see what manner of stones and what buildings are here."

It was whilst the workmen were employed in removing the charred timbers and remnants of walls found in the Choir, after the conflagration, that the Norman Crypt was discovered and excavated, and remnants of Saxon erections were exposed, as described more fully at page 5 of the present work; and which have added so much to the antiquarian interest of the edifice, and tended materially to establish its authentic history.

In the latter part of 1834, the cleansing of the interior of the Cathedral from the effects of the late fire was commenced, from the scaffolds for which (constructed in a very different manner from those on which Mr. Halfpenny made his drawings in 1803) the Author, at considerable personal risk, succeeded in making representations of many of the beautiful sculptures and portions of the edifice, particularly of the key-blocks and bosses of the Nave; by means of which he was enabled to assist materially in restoring the vault of the Nave to some portion of its ancient beauty, after the second calamitous fire in 1840.

On the 26th day of December 1834, John Scott, the master of the masons, was killed in the south aisle of the Nave, by a portion of a scaffold falling with him and five workmen, who were much injured.

During 1835 the cleansing of the Church was continued, and the north end of the vault of the north transept was raised in order to admit of the upper windows of the end of the transept being fully seen.

In 1836 the spire, to the top of the buttress at the south east angle of the Choir, was rebuilt, but the adornments at its base were not replaced. In 1838 the Will Office and Prerogative Court Office were removed into the Old Library adjoining the south transept on the west, which had an additional building added between it and the nave of the Church. Several minor erections were also made for

¹ See Letters relative to the York Organ, addressed to the Editor of "The Musical World," by the late Jonathan Gray, Esq.

the Dean and Chapter ; but for want of sufficient funds, several parts of the Cathedral received not the attention which they evidently required.

Eleven years had scarcely passed away after the destruction of the Choir of the Cathedral by the ruthless hand of a fanatic, when a similar calamity befel the Nave, and one of the beautiful western towers, through the gross and unpardonable negligence of a workman. One William Groves, a clock-maker of Leeds, was unfortunately allowed to undertake the repairing and cleansing of the clock in the south-western tower. On the 20th of May 1840, he was occupied during the day in the dark chamber immediately under the bells, in fixing wooden conductors to the clock, having a candle, not enclosed as it ought to have been in a lanthorne, but fixed in a hole made for the purpose in a flat piece of deal. When he had finished his day's work, he appears to have left this candle burning. This was about six o'clock in the evening. About a quarter before nine o'clock a small flame was perceived through the windows of the belfrey. In the space of half an hour the whole interior of the upper portion of the tower was filled with flame, which it was evidently impossible by any ordinary means to subdue. Engines were quickly in attendance, but for some time water could not be obtained. No water, however promptly supplied, could have arrested the destructive progress of the fire ; the scene of the conflagration was beyond the reach of the engines.

The secret progress of the fire at the first, and its fearful rapidity after it was discovered, may be easily explained. If it originated, as no doubt it did, from the cause just stated, and in the chamber under the bells, in which there was no window, some time might pass before the piece of board on which the candle was fixed took fire ; and although the chamber contained an abundance of combustible materials, as relics of birds' nests, a large old windlass, wooden tubes enclosing the bell-ropes, and various minor articles of wood, yet the fire could not become perceptible externally till it had made its way through the floor of the bell-chamber ; and finding there not less than thirty-five tons of wood, forming the frame-work for the hanging of the bells, and much of it saturated with oil and tallow, its progress would be rapid and irresistible. The effect of such a mass of fire in a building of such a construction, especially when it found a vent through the roof, may be more readily conceived than described.

About ten o'clock it was perceived that the fire had extended itself to the roof and vaulting of the Nave : and as it advanced, portion after portion falling in, and casting forth, as from a volcano, large showers of sparks and flakes of burning timber, the complete destruction of the whole magnificent edifice seemed, to many an anxious spectator of the awful scene, inevitable ; till about twelve o'clock it reached the Great Tower, which seemed to look down with calm dignity upon the destructive element, and to say, " Hitherto thou mayest come, but no further ; and here thy fury shall be stayed."

The damage caused by this calamitous event consisted in the destruction of the four floors of the Bell Tower, the roof, the clock, and the peal of ten bells, with the prayer-bell of 1492 ; of the whole of the roof of the Nave, and of the vault with its numerous and elaborately-carved key-blocks and bosses ; of the principal west door and the south-west door. The floor of the Nave was materially injured, as were also the piers supporting the clerestory ; the clerestory also, and its windows ; and the walls of the Bell Tower. A portion of the roof of the south aisle was destroyed. The whole of the damage was estimated at about £25,000.

A meeting of noblemen and gentlemen of Yorkshire was held on the 27th of June, at the Thatched

House Tavern, in London, at which it was resolved that a subscription should be commenced for the purpose of providing the funds necessary for the restoration of the Minster: and in the month of August a similar meeting was held in the Festival Concert Room, at York. At the former, where the subscription was liberally begun, a Provisional Committee was formed of all subscribers of £100 or upwards, to superintend and control the application of the sums subscribed; and in concurrence with the Dean and Chapter, to carry on the restoration of the parts destroyed by the fire; and at the latter it was resolved that all subscribers of £10 and upwards should be a permanent committee, for the same purposes. Sir Robert Smirke was again named as the Architect by the Dean and Chapter, and approved by the Provisional Committee.

It was scarcely to be expected that the public should come forward with the same degree of promptitude and zeal which had been manifested on the occurrence of the still recent calamity; especially as an opinion generally prevailed that due caution had not been taken by the guardians of the fabric.¹

Before the end of two years the subscriptions, amounting to no more than about £13,500, were exhausted; and a public meeting was held at York, in the Festival Concert Room, on the 31st of March 1842, to which a Report of the Restoration Committee was presented, containing an account of the expenditure and the progress of the renovation, so far as it had proceeded: much remained to be done to repair the damage by the late fire; and much more to repair and preserve other parts of the edifice, in a state of considerable decay and danger, as appeared from a report by Mr. Sydney Smirke, also presented to the meeting. But no further call for subscriptions was then made: though it appeared, by an estimate from Mr. Smirke, that £10,000 were still required to complete the restoration of the Nave. At that meeting it was stated by the Rev. Canon Harcourt, that the Dean and Chapter had a measure in progress, by which they hoped to be enabled to place a large sum at the disposal of the Restoration Committee; and also to accomplish the extraordinary repairs essentially necessary to the stability of the Minster.²

At a meeting held at York, in the De Grey Rooms, on the 6th of October in the same year, the Dean and Chapter having in the interval obtained the sanction of Parliament to their proposed measure, and thus obtained the means of "placing at the disposal of the Restoration Committee £6,000 for the repair of those parts of the Minster considered in a dangerous state," and being ready to add to this £4,000 more towards the completing the restoration of the Nave, should it be required, it was resolved, "that a renewal of subscriptions be commenced."

The Residentiary body, it was acknowledged, had, by the measure which they had adopted, made a large personal sacrifice; the non-resident Canons had voluntarily and liberally come forward with

¹ On this, as on the former similar occasion, there was one citizen of York who showed the most "prompt and open-hearted liberality." Mr. Hornby, who, "before the fire that destroyed the Choir was well extinguished," sent £100 towards the reparation of the damage, called early in the very day after the destruction of the Nave at one of the banks, and left a check for the same sum, "to be devoted to any fund that might be raised for the restoration of the ruin."

² They proposed to sell an estate of the value of £15,000 or £16,000, of which five parts in six belonged to the Residentiary body, and the other sixth part to the fabric, and to devote the proceeds wholly to the fabric, on condition of the principal being restored to its original use in forty years; by which the interest of the existing Residentiaries in that estate would be completely extinguished. They also proposed to mortgage the fabric funds upon a plan by which the mortgage would expire at the end of forty years, and on this mortgage to borrow £12,000.

their contributions; and three of them had subscribed £50 each, in addition to what they had before given towards the restoration. The Church had done its duty, and it was justly “hoped that the proceedings on the part of the Church would be met by liberality on the part of the public.”¹

The restoration was completed in the beginning of July in the year 1844; and on Friday, August 23, in that year, a public meeting was held, at which the Chairman of the Restoration Committee, the Rev. Stephen Creyke, presented a short final Report with an abstract of receipts and expenditure; from which it appeared that the total amount of subscriptions had been £21,591. 7s. 10d., which, together with the produce of sales of old materials, &c., somewhat exceeded the disbursements, which amounted to £22,330. 18s. 7d.

The restoration was carried on under the superintendence of Mr. Dent, the able, intelligent and zealous clerk of the works.

The injured masonry was restored by the experienced masons belonging to the Church, with a fidelity and accuracy that has gained the admiration and praise of all who have inspected the work. The roof and ribs of the vaulted ceiling were contracted for and executed chiefly in pine-wood by Messrs. Baker and Co., of Lambeth. The attached bosses were carved also in pine by Mr. Wolstenholme, of York, and are, as far as the new mode of attaching bosses would allow, pretty accurate imitations of the originals; correct drawings of which, as before stated, the Author of this work had made, at the hazard of his life, and the use of which he had offered to the Very Rev. the Dean, before the remains of the original blocks and bosses were sold. Of the principal bosses he made enlarged drawings by scale, for the use of the carver, though it was stated to him by the architect, that less strictness in the ornaments of the vault would have answered very well, that repetitions of subject, as in the new vault of the Choir, would not have been offensive, and that the carver might have been again left to follow the guidance of his own fancy.²

The Bell Tower was re-lined with masonry, and every way rendered of a strength seemingly equal to that of any former period, and the required floors were formed of iron and stone, to render the whole fire-proof.

The new principal west and south-west doors are novel designs by Mr. S. Smirke, and were first formed by Mr. James Wallace, of Newcastle-upon-Tyne, and adorned with carvings by Mr. Scott, of

¹ See for the preceding statements the accounts of public meetings held at York on 31st March and 6th October 1842.

² The Author thinks it due to himself to state that he supplied Mr. S. Smirke with dimensions requisite for the construction of the vault, with the size and position of the several blocks that had been destroyed, and allowed the free use of all his sketches which he considered needful to a faithful renovation. This he did without any view of pecuniary remuneration, or even of verbal acknowledgment; but simply from the desire of seeing the building he so deeply venerates restored to the beautiful state in which the original builders left it. And it was with no little concern that he found so much difficulty in obtaining attention to the plans of perfect restoration which he presented. He needed not to be reminded by Mr. Smirke, as he was, of his obligations to the Dean and Chapter. He was well aware that he “owed all the memoranda he possesses of the Nave vaulting (as well as other parts of the Minster) to the facilities they kindly afforded him;” yet these memoranda were obtained by much labour, and often at the risk of life: and he thought he could not better show a sense of his obligations than by gratuitously offering to the authorities of the Church what appeared to him essentially necessary to the completion of the work in the manner expected and required by the public. He is, therefore, happy that his name does not appear in the account of disbursements published by the Restoration Committee at the close of their labours; though he owns that one word from the Committee, acknowledging that the services he offered had not been unacceptable or useless, would have been to him a source of much satisfaction.

the same place; but both the doors were placed under the skilful hands of Mr. Coates, joiner, of York, and Mr. Wolstenholme, of the same place, carver, before they were allowed to be fixed.¹

An excellent tenor bell was obtained of Messrs. Mears, of London, weighing 53 cwt. 2 qrs., and a new clock was fixed to give the hours of the day. The pavement of the Nave was repaired according to the Burlington pattern.

All things being satisfactorily restored under the skilful superintendence of Mr. Dent, preparations were commenced for the speedy opening of the Nave to the public; but Mr. Dent was not permitted to live to witness the desired event. He died on the 13th of May 1844; and the Nave was opened on Sunday, July the 7th of the same year.

During the year 1842, the ancient roof and its covering of slate were taken from the north transept, and a new roof, with iron trusses, was placed on it, and covered with copper. During the latter part of the year 1843, and the early part of 1844, the timbers of the roof on the Large Tower were examined, and much strengthened by iron shoes, side-plates, and other needful repairs, and the whole roof newly covered with lead.

On the 26th day of December 1843, Stephen Beckwith, M.D., of York, died, having bequeathed, among other legacies, the sum of £5,000 to the Dean and Chapter of the Cathedral Church of St. Peter of York, of which £2,000 was to be applied to the finding and erecting a new peal of *twelve* bells,² and the remaining £3,000 was to be expended in repairing and restoring the magnificent Chapter House to its ancient good condition and grandeur. Accordingly, Messrs. Mears were commissioned to cast and fix eleven more bells to accord in regular tone with the already-fixed tenor bell, which was duly done. And this new or Beckwith peal was first heard in full on the 4th of July 1844, when it was found to be not so harmonious as time has now rendered it. There is no inscription upon any of the bells except upon the eleventh, which thus records the donation:—
“ Soli . Deo . Gloria . Anno . Domini . MDCCCXLIII . Regni . Victoriae . Britanniarum . Reginae . Septimo . Archiepiscopatus . Edvardi . Archiep . Ebor . XXXVII . Stephanvs . Beckwith . Medicinæ . Doctor . inter . Eboracenses . Primarius . Testamento . Legavit .—Carolvs et Georgivs Mears . Londini . fecerunt 1844 .”

Preparations were also made for commencing the repairs of the Chapter House; and in January 1844, a stall was restored in colour and gilding so as to exhibit as nearly as possible its original richness; but the expense of such a restoration would have far exceeded the means in the hands of the Dean and Chapter. Memoranda were, however, made by the Author, which it is hoped may be useful at some future period.

The general state of the masonry in the interior was as follows:—The whole of the fronts of the canopies of the stalls in the north bays seemed in a very dangerous state, being much cracked and apparently loose; some projecting figures were broken and others torn off, and two or three of the pendants were broken, the battlements and heads on the apparitors' stalls were in need of much repair; some few of the joints required pointing with a little fine mortar, and several of the marble columns to the stalls were in a state of great decay. During the latter part of the year, the reparation

¹ Mr. S. Smirke forgot to design a wicket in the south-west door; consequently it remains without one: but the Dean and Chapter have caused one to be retained in the new north-west door, which was wholly made by Messrs. Coates and Wolstenholme.

² The peal of bells destroyed by the fire consisted of only ten bells.

of those injured parts was entrusted to the hands of a London mason, who, with his assistants, and the aid of cramps of iron, encased and brazed in copper, and pins, plugs, dovetails and joggles of slate, managed to give an apparent firmness to every supposed defective part or piece of attached new work. All the old gold and rich colouring was carefully scraped off from all the beautiful carved parts of the house; new heads were supplied on the canopies of the stalls wherever it was thought necessary, having holes drilled in the eye-balls (certainly not very creditable to the taste of the artist); and every defective joint received its full share of a composition made of gypsum and ochre, which produced, on the whole, an extensive appearance of new work. The marble columns were taken down, re-polished, and saturated by heat with wax and turpentine, and replaced as much as possible, and new ones were obtained to supply the places of those most defective.

During the spring of 1845, Mr. Willement of London was employed to decorate with his usual ability the ceiling of the Chapter House with distemper colour, introducing devices and gilding, and relieving the elegant bosses at the intersections of the ribs. The devices and ornaments introduced are not similar to those originally placed there, and which have been carefully handed down by both Drake and Halfpenny, but some modern decorations, which may be equally interesting to the generality of spectators. The bosses are gilded, but they are unconnected for want of the nose of the principal moulding of the ribs, being also gilded. The work, indeed, cannot be considered as completed; and it is to be hoped that the time will come when the stalls and the sides of this unrivalled building will again receive the rich embellishments they have lost, and which are necessary to make them harmonize with the richness of the windows and the ceiling.

During the restoration of the Choir after the fire of 1829, a large stove was erected in the Norman Crypt, having flues with openings in different parts of the Choir, for the purpose of distributing warm air. But this stove having come to be considered a dangerous object, it was removed during the spring of 1845, and heat obtained from hot water very copiously distributed by large iron pipes in the Crypt, for its greater dryness, and also for the warmth of the Choir. At the same time a similar hot-water apparatus was introduced under the floor of the Chapter House, and also in the Treasury, the Revestry, and the Chamberlain's Office.

When it became known that Dr. Beckwith had bequeathed £2,000 for the placing of a peal of bells in the south-west tower of the Cathedral, the subscription then going on for the same purpose was changed for the procuring a Cathedral or principal bell, to be placed in the Lady Bell Tower, or north-west tower, for the sounding the hours of the day, which was ultimately procured from Messrs. Mears, and called "Peter." This bell arrived at York by railway, on the 17th day of June, and on the 18th, about one o'clock, it was drawn to the west end of the Cathedral, decorated with two small flags, and preceded by a band of music and a large concourse of people; the Beckwith peal making a joyful sound, it being the commemoration of the victory at Waterloo. The diameter of the bell is 8 ft. 4 in.; height to the crown, 6 ft. 3 in.; height to the top of the cannon, 7 ft. 7 in.; weight 10 ton, 15 cwt., without the clapper, which weighs 448 lbs. The bell is securely and skilfully hung, and is furnished with two wheels, each 13 ft. 6 in. in diameter, which have two ropes each, for opposite assisting powers. It was first attempted to be completely rung on the 16th of July, by twenty men, but without success, and again on the 23rd of August by thirty men, but the 40 feet of rope which must be easily governed by the momentum of the ringers, proved then, and repeatedly since, that the force was lost before the bell arrived near the setting point. The tone is rich and

powerful in vibration ; its note is *ff*, and upon the bell are placed in repetition the initial *P* for Peter, the arms of the Church, the arms of the City, and the following inscriptions :—“ *In sanetæ et æternæ Trinitatis honorem pecunia sponte collata Eboracenses faciendum curaverunt in usum Ecclesiæ Metrop. B. Petri Ebor.—Anno salutis MDCCCXLV. Victoriæ Reg. VIII. Edvardi Archiepi. XXXVIII.—C. et G. Mears, Londini, fecerunt.*”

At the same period, the ancient floor of the vestibule to the Chapter House, consisting of monumental slabs, was taken up ; and its place supplied by a new pavement of large flag-stones, destitute of all ecclesiastical character, and bearing no memorial of the dead interred beneath. In the floor of the Chapter House itself, a restoration of very different character was effected. A pavement, recommended neither by its beauty nor antiquity, was taken up, and replaced by one of encaustic glazed tiles, from Messrs. Minton's manufactory, arranged in an ornamental and appropriate pattern. This, together with the decoration of the vaulted ceiling, only the more strongly impresses on the spectator the bare and unadorned state in which the walls and canopied stalls of this “house of houses” are permitted for the present to remain. The windows, which add so materially to the beauty of the interior, by their diversified designs and interesting representations, being found to be in a very decayed and injured state, were placed in the hands of Messrs. Barnett and Sons, of York, glass-stainers, to be properly renovated, the Author of this history undertaking to superintend the execution of the work, and to be answerable for an adherence to the original designs. The repair of one window only has been completed.

In accordance with a recommendation in the Report of Mr. Smirke, dated the 29th of March 1842, on the state of the edifice, and the means of its preservation, four large leaden cisterns were at this time placed, one in each inner angle of the Great Tower, between the vaulted ceiling and the outer roof. The cisterns are supplied with rain-water, and will jointly contain about 6,000 gallons. It is intended that the water from these cisterns, by means of pipes descending by the inside of the Tower, and having brass taps attached to them, to each of which a hose may be serewed, shall be projected on any one of the four great roofs of the Church, in the event of fire. The advantage to be derived from this contrivance appears to the Author to be at least very problematical, and not to counterbalance the probable injury to the Tower, from the great weight thus laid upon it.

During the year 1846, the windows in the north aisle of the Nave were new mullioned, and the glass cleansed, and all the holes therein stopped, by the skill of the general glazier. A window in the south aisle, containing the figures of St. Christopher, St. Stephen, and St. Laurence, was also new mullioned, and the defects and irregularities in the glass repaired by Messrs. Barnett & Sons. The organ received, during the month of June, the addition of the loud and powerful stop called “*Tuba mirabilis*.” Those who have stood near the piers of the Great Tower when this stop has been in full action, must have been sensible of the powerful vibration which it produces. May not this, at some future period, be found to have damaged the stability of the fabric ?

Some of the masonry connecting the north-west pier of the Great Tower with the north transept, having become evidently much injured, and very unsafe, from some lateral pressure or subsidence of the said pier, and of the upper portion of the Great Tower above it, scaffolds were erected during the month of November ; and every practical aid was given, during several weeks, to repair and prevent further defects at this important part of the fabric. But the remark of Mr. Smirke in his valuable Report, that “there are various cracks in the main walls” of the Tower, and the suggestions that

they should "be made sound by inserting new stones where broken, and by pointing up the open joints," and that "strong iron ties to keep together the fractured masonry of these walls are desirable," have not yet received the attention to which they are entitled.¹

In the spring of the present year (1847) the masons commenced replacing the open screen parapet above the end of the south aisle of the Choir, and it is expected that they will be allowed to proceed regularly and properly to renovate the many parts of the eastern portion of the Choir, which Mr. Smirke reported as "requiring early and particular attention," as the parts are "in a general state of decay."²

THE Author having thus brought down the history of the fabric to the present time, and laid before the public all the most interesting circumstances, which, by the most diligent inquiry, he has been enabled to ascertain, relating to the history of the edifice in general, and more especially those which bear upon the beginning, progress, and completion of the present Choir; having shown that Archbishop Thoresby did not complete the Choir which he so nobly began, and the progress of which he so zealously and munificently encouraged, and that it is not consistent with facts³ that he was interred in the eastern part of that Choir,—cannot bring his work to a conclusion without stating his opinion concerning the place where the remains of that eminent prelate are probably deposited.

In the wall of the north aisle of the Nave, and near the entrance to the demolished chapel of St. Mary and the Holy Angels, there is a table tomb, in a very dilapidated state, enclosing a leaden and a wooden coffin; which tomb is now generally assigned to Archbishop Roger, although the wall wherein the tomb is inserted was not erected until above one hundred years after his death.⁴

Now, all the ancient chronicles of the Archbishops of York, the "*Acta Pontificum Eboracensium*," attributed to Stubbs, in the "*Decem Scriptores*," and Bishop Godwin, in his work "*De Præsulibus*,"⁵ agree that Roger was honourably interred in the middle of the Choir, which he himself had constructed anew; and this assertion seems to have been generally admitted, until the time arrived when neither the place of Roger's interment, nor the place of Thoresby's, could be any longer identified, and then the statements of historians became neglected, and gave place to conjecture. Thus it was in the year 1691, when Mr. Torre penned his remarks on the monuments in York Cathedral; and although he records, in p. 454, that "Roger was buried by Hugh, Bishop of Durham, in the middle of the Quire of his Cathedral Church," and refers to the evidence of a tablet then hanging in the vestry, and to Roger de Hoveden, p. 350; yet, when speaking, p. 135, of a tomb marked 20, in the north aisle of the

¹ Mr. Smirke's Report to the Dean and Chapter, dated March 29, 1842.

² The following injunction was given to the Dean and Chapter for the benefit of the fabric, by Archbishop Grindale in 1572, and also by Archbishop Sandys in 1577, and is worth being considered binding upon all successive Deans and Chapters:—"Item that everye yere foure Prebendaryes bee appointed by the Deane and Chapitor, in pleno Capitulo, who with some discrete mason, carpenter, glazier, and plumber, shall survey the fabrike of the Churche of Yorke, and well viewe the same, and afterwards give in writinge their opinions to the Dean and Chapitor concerninge the present state of the fabrike of the said Church, and that all decayes so presented bee speedily amended." See the Archbishops' Registers.

³ See p. 188.

⁴ See p. 19.

⁵ Edition, London, 1616.

Nave, he says, this tomb “is *conjectured* to have been erected for Archbishop Roger, who dyed A.D. 1181, (he) having been the first founder of the (adjoining) Chapel of St. Mary and the Holy Angels.”

This conjecture, Mr. Drake, without further inquiry, has treated as an historical certainty, stating positively that the tomb in the wall, (of which he gives a representation,) near the door of that Chapel, contains the remains of the Archbishop; and supposed that this sepulture in the wall may be one reason why his bones have lain quiet so long, since, as he imagined, they could not be disturbed without endangering that portion of the fabric.¹

But what are the grounds for either the conjecture or the positive assertion? Nothing more than that the inhabitant of the tomb was *unknown*, and that Roger was known to have been the first founder of the adjoining Chapel of St. Mary and the Holy Angels.

There certainly is not the least memorandum respecting the disposal of the remains of Roger: if they were ever interred in the centre of the Choir, as the chronicles record, they certainly were not discovered during the excavations subsequent to 1829, and they are not said to have been ever translated; nor are they enumerated among those which Thoresby is recorded to have removed. But granting that his remains were deposited in the Choir, and afterwards removed, is it reasonable to suppose that a leaden coffin, after having lain in the ground for nearly *two hundred years*, should be placed in a conspicuous situation above ground, and a beautiful monument erected around it, by persons in no wise attached to the memory of Roger, except by the slender bonds of gratitude? The uncorroded state of the coffin, and the improbability of the transaction, forbid the belief that it is Roger's tomb.

The form of the arch over the table of the tomb, the quatrefoils, roses, mouldings, and leaves, which crown the whole, when compared with similar parts in the eastern portion of the Choir, give undeniable evidence that the tomb has not been erected at an earlier period than between the years 1370 and 1380.

The leaden coffin has evidently been *new* when consigned to the place; and the wanton perforations made through the leaden and inner oak coffin have enabled the Author to ascertain that the inhabitant of the tomb has been deposited in vestments of damask silk, and cloth of gold, or gilded; leading to the conclusion that it is the body of some individual of great importance that is deposited there.

Now, who was the principal person deposited in the Cathedral between the years 1370 and 1380? No other than the famous Archbishop Thoresby, the great benefactor of the present Choir, and the adorer of the renowned Chapel of the Blessed Mary and the Holy Angels: and as there is no account to be met with of his body having ever been laid in a sepulchre, but, according to his desire, expressed in his will, only in the *place* where he had ordained, it is highly probable that the tomb under consideration contains the remains of this eminent prelate. It is placed as near to the Chapel as it well could be, and from the centre of the arch of the tomb, a figure of the Blessed Virgin, winged and crowned, is represented in the act of supplicating for mercy, on behalf of some one whose image appears to have stood above, most probably that of her affectionate client.²

¹ See p. 421.

² See p. 172.

CHRONOLOGICAL TABLE

OF THE PRINCIPAL EVENTS IN THE HISTORY OF THE FABRIC.

Events.	A. D.	Archbishops.	Sovereigns.
A Church of stone commenced (p. 3) - - -	627	St. Paulinus -	Edwin.
The Church, being in a ruinous state, is restored, cleansed, the windows glazed, and the altar and Church enriched and endowed (p. 4) - - -	670	St. Wilfrid - -	Oswy.
The first Church destroyed, or greatly injured, by fire, (ibid.) - - - - -	741	Egbert - -	Eadbert.
A new Church begun, finished, and dedicated (ibid.) -	770	Albert - -	Aldred.
This second Church burnt down (p. 12) - - -	1069	See Vacant - -	William I.
The Church rebuilt from its foundations, whereof parts are now to be seen under the Choir (p. 12) -	1080	Thomas the Norman	William I.
This third Church again destroyed by fire, according to some authorities; but probably only partially injured (pp. 14, 15) - - - - -	1137	Thurstan - -	Stephen.
The Church (according to the common account) entirely rebuilt, but probably only much repaired (pp. 18, 19) - - - - -	1170	Roger - -	Henry II.
The present South Transept probably begun (p. 46) about	1220	Walter Grey -	Henry III.
The North Transept probably erected (pp. 57—59) between - - - - -	1250 and 1270	Walter Grey to Walter Giffard	Henry III.
The Chapter House erected (pp. 94, 95) -	1280 to 1340	William Wykewane to William Melton	Edward I., II., and III.
Vestibule to Chapter House erected, and windows glazed (p. 97) - - - - -	1335 to 1350	William Melton and W. de la Zouch	Edward III.
The present Nave erected and vaulted (pp. 110—135)	1291 to 1360	John le Romain to John Thoresby	Edward I., II., and III.
Eastern portion of present Choir erected, and Crypt completed (pp. 210, 211) - - - - -	1361 to 1415	John Thoresby to Henry Bowet	Edward III. Richard II. Henry IV. and V.
Western portion of Choir erected, and the Norman piers of the Great Tower newly cased (pp. 242—253) - - - - -	1410 to 1472	Henry Bowet to George Neville	Henry V. and VI. Edward IV.
South-western Bell Tower erected (pp. 232—238)	1433 to 1450	John Kemp	Henry VI.
North-western Bell Tower erected (pp. 238—254)	1450 to 1474	John Kemp, William Bothe, George Neville	Henry VI. Edward IV.
Great (or Lanthorne) Tower erected (pp. 241, 251, 252)	1460 to 1472	William Bothe George Neville	Edward IV.
Rood Screen (the present Organ Screen) erected (pp. 256, 269, 270) - - - - -	1476 to 1518	Laurence Bothe to Thomas Wolsey	Edward IV. and V. Richard III. Henry VII. and VIII.
The Choir much injured by fire (pp. 320, 321, 322)	1829	Edward Harecourt	George IV.
The Choir renovated, and rendered available for service (p. 323) - - - - -	1829 to 1832	Edward Harecourt	George IV. William IV.
The Nave much injured by fire (pp. 324, 325) -	1840	Edward Harecourt	Victoria.
The Nave completely restored (p. 327) - - -	1844	Edward Harecourt	Victoria.
The Chapter House partially repaired, and beautified (pp. 327, 328) - - - - -	1844 to 1845	Edward Harecourt	Victoria.

A CHRONOLOGICAL LIST

OF THE ARCHBISHOPS OF YORK SINCE THE NORMAN CONQUEST.

No.	Archbishops.	Consecrated or enthroned A.D.	Died, translated, or deprived.	Sovereigns.
1	Thomas	1070	Nov. 18, 1100	William I. and II.
2	Gerard	1100	May 21, 1108	Henry I.
3	Thomas II. . . .	June 26, 1109	Feb. 16, 1114	Henry I.
4	Thurstan	1114	Resigned 1143	Henry I. and Stephen.
5	St. William	1144	Deprived 1147	Stephen.
6	Henry Murdae	1148	Oct. 14, 1153	Stephen.
	St. William	Restored 1154	June 8, 1154	Stephen.
7	Roger	Oct. 10, 1154	Nov. 22, 1181	Henry II.
8	Geoffrey Plantagenet	Aug. 18, 1191	Dec. 18, 1212	Richard I. and John.
9	Walter Grey	Nov. 11, 1216	May 1, 1255	Henry III.
10	Sewall de Bovil	July 23, 1256	May 10, 1258	Henry III.
11	Ludham or Kimeton	Sept. 24, 1258	Jan. 12, 1264	Henry III.
12	Walter Giffard	Nov. 1, 1265	April 25, 1279	Henry III. and Edward I.
13	William Wykewane	Sept. 19, 1279	Aug. 27, 1285	Edward I.
14	John le Romain	Feb. 10, 1286	March 11, 1295	Edward I.
15	Henry de Newarke	June 25, 1298	Aug. 15, 1299	Edward I.
16	Thomas de Corbridge	Feb. 27, 1299	Sept. 22, 1303	Edward I.
17	William de Grenefeld	Jan. 30, 1305	Dec. 6, 1314	Edward I. and II.
18	William de Melton	Sept. 25, 1317	April 5, 1340	Edward II. and III.
19	William de la Zoueh	July 7, 1342	July 19, 1352	Edward III.
20	John Thoresby	Sept. 8, 1354	Nov. 6, 1373	Edward III.
21	Alexander Neville	June 4, 1374	Resigned 1388	Edward III. and Richard II.
22	Thomas Arundell	April 3, 1388	Translated 1396	Richard II.
23	Robert Waldby	March 20, 1396	Jan. 6, 1397	Richard II.
24	Richard le Serope	July 10, 1398	June 8, 1405	Richard II. and Henry IV.
25	Henry Bowet	Dec. 9, 1407	Oct. 20, 1423	Henry IV., V., and VI.
26	John Kemp	April 8, 1426	Translated 1451	Henry VI.
27	William Bothe	Sept. 4, 1453	Sept. 12, 1464	Henry VI. and Edward IV.
28	George Neville	Jan. 15, 1466	June 8, 1476	Edward IV.
29	Laurence Bothe	Sept. 8, 1477	May 19, 1480	Edward IV.
30	Thomas Rotherham	Sept. 9, 1480	May 29, 1500	Edward IV. and V., Richard III., and Henry VII.
31	Thomas Savage	April 12, 1501	Sept. 2, 1507	Henry VII.
32	Christopher Baynbridge	Dec. 12, 1508	June 12, 1514	Henry VII. and VIII.
33	Thomas Wolsey	Dec. 3, 1514	Nov. 29, 1530	Henry VIII.
34	Edward Lee	Dec. 10, 1531	Sept. 13, 1544	Henry VIII.
35	Robert Holgate	Jan. 10, 1545	Deprived 1553	Henry VIII., Edward VI., and Mary.
36	Nicholas Heath	Jan. 22, 1556	Deprived 1558	Mary and Elizabeth.
37	Thomas Younge	Feb. 3, 1560	June 26, 1568	Elizabeth.
38	Edmund Grindale	June 1, 1570	Translated 1575	Elizabeth.
39	Edwin Sandys	March 13, 1576	July 10, 1588	Elizabeth.
40	John Piers	Feb. 27, 1589	Sept. 28, 1594	Elizabeth.
41	Matthew Hutton	March 24, 1595	Jan. 15, 1605	Elizabeth and James I.
42	Tobias Matthew	Sept. 11, 1606	March 29, 1628	James I. and Charles I.
43	George Mountaign	Oct. 24, 1628	Nov. 6, 1628	Charles I.
44	Samuel Harsnet	April 23, 1629	May 25, 1631	Charles I.
45	Richard Neile	April 16, 1632	Oct. 30, 1640	Charles I.
46	John Williams	June 27, 1642	1650	Charles I.
47	Accepted Frewen	Oct. 11, 1660	March 28, 1664	Charles II.
48	Richard Sterne	June 10, 1664	June 18, 1683	Charles II.
49	John Dolben	Aug. 23, 1683	April 11, 1686	Charles II. and James II.
50	Thomas Lanplugh	Dec. 19, 1688	May 5, 1691	William and Mary.
51	John Sharpe	July 16, 1691	Feb. 16, 1713	William and Mary, and Anne.
52	Sir William Dawes	March 24, 1714	April 30, 1724	George I.
53	Lancelot Blackburn	Nov. 1724	1743	George I. and II.
54	Thomas Herring	April 28, 1743	Translated 1747	George II.
55	Matthew Hutton	Dec. 29, 1747	Translated 1757	George II.
56	John Gilbert	May 28, 1757	1761	George II. and III.
57	Hon. Rob. Drummond	Nov. 11, 1761	Dec. 10, 1766	George III.
58	William Markham	Jan. 28, 1777	Nov. 3, 1807	George III.
59	Hon. Edward Venables Vernon, now Har- court.	Jan. 21, 1808	George III. and IV., William IV., and Victoria.

ARTICLES GENERALLY SHOWN IN THE REVESTRY TO VISITORS, AS OBJECTS OF CURIOSITY.

THE HORN OF ULPHUS. It is made of an elephant's tooth, and was given to the Church as a token of his assigning to the use thereof his lands, tenements, &c. Sir William Dugdale records the circumstance thus:—"Ulphus, the son of Thorald, who ruled in the west of Deira, by reason of the difference which was like to rise between his sons, about the sharing of his lands and lordships after his death, resolved to make them all alike; and thereupon, coming to York, with that horn wherewith he used to drink, filled it with wine, and before the Altar of God and Saint Peter, Prince of the Apostles, kneeling, devoutly drank the wine, and by that ceremony enfeoffed this Church with all his lands and revenues." And by this relic the Church still retains possessions of great value.

This Horn being adorned with gold mountings, and appended to a gold chain appears to have been taken from the Church in the general seizure of ecclesiastical property. Afterwards Thomas, Lord Fairfax, became its possessor, stripped of its golden adornments; he bequeathed it to his son Henry, Lord Fairfax, who restored it to the Church. In 1675, the Dean and Chapter re-adorned it with silver gilt, and engraved upon it a commemoration of the circumstances.

THE RINGS of the following Archbishops, taken from the graves, during the removal of the old pavement:—Sewall de Bovil's, a plain Ruby set in Gold; Grenfelde's, a plain Ruby set in Gold; Bowet's jewel, (now lost) set in Gold, with this motto, "*Honnor et Joy.*"

There are also three silver CHALICES and PATENS partially gilt, which were taken from the graves, but they are not assignable to any individuals.

THE CUP OR BOWL OF PARDON, once very probably belonging to the Guild of "Corpus Christi."—See p. 290.

TWO IMAGES OF WARRIORS of wood, made by Richard Carver in 1528, for 13*s.* 4*d.*, and which stood from that year, above the south entrance of the Church, striking with hammers upon two bells the quarters of the hours; they were probably taken down about 1752, when the Clock was removed.—See p. 315.

A WOODEN HEAD, said to have been found in the grave of Archbishop Rotherham.—See pp. 263, 264.

A SILVER PASTORAL CROOK, upwards of six feet in length, which was seized by the Earl of Danby, during the Revolution of 1688, from the possession of Dr. James Smith, Bishop of Callipolis, who was then at York, having been appointed by the Pope, Vicar Apostolic of the Northern District of England.

TWO small CORONETS of copper gilt, which were used at the visit of James I. when he was in York, on his way to Scotland.

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No.

IV.

DEDICATED, BY PERMISSION,
TO HIS GRACE THE LORD ARCHBISHOP OF YORK.

THE
HISTORY OF THE EDIFICE
OF THE
METROPOLITAN CHURCH OF ST. PETER,
YORK;

ILLUSTRATED BY EXTRACTS FROM THE RECORDS OF THE SEE, &c. &c.,

BY PLANS AND SECTIONS,

AND

BY DRAWINGS OF THE EMBELLISHMENTS.

By JOHN BROWNE, ARTIST,

AUTHOR OF AN ESSAY ON THE AGE OF ST. MARGARET'S CHURCH PORCH, LETTER TO ARCHDEACON MARKHAM ON
THE REMOVAL OF THE ORGAN-SCREEN, ETC. ETC.



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EXPLANATION OF THE ORNAMENTS ON THE COVER.

THE ornaments on the cover having created greater interest with the public than the author ever expected, he is induced to give the following extended explanation of them, instead of the concise notices which appeared in the third page of the Cover to the first number.

The Cross Keys and Triple-crowned Tiara in the Shield, in the field of the page, are the bearings of the See of St. Peter at Rome, and are copied from the Shield in the Large Tower of the Cathedral. The Keys are symbolical of the spiritual power of the Pope; one being of gold, represents the power of absolving penitent sinners; the other, of silver, represents the power of excommunicating the impenitent.

The Triple-crowned Tiara surmounted by a Cross, is designed to show that the Pope, in respect of civil power, is a Christian High Priest, Emperor, and King. Authors rather disagree as to the precise periods when the Crowns were added to the Conical Cap, but the best authorities assign the Tiara with one crown, similar to that at c, to Boniface VIII, about 1294; the Tiara with two crowns to Benedict XII, about 1334; and the Tiara with three crowns to John XXIII, about 1410. St. Gregory the Great is represented in the large east window of the Cathedral with a Tiara similar to that at c; as are also several other Popes in the clerestory windows of the choir. St. Peter, in a window of the north aisle, has a Tiara with two crowns; whilst many Popes in the clerestory windows have three crowns on the Tiara.

The two Pendants of the Tiara are symbolical of the two methods of interpreting Sacred Scripture, one according to the mystical sense, the other according to the literal.

One portion of the Crest of the border is the upper part of a Pope's processional Cross, having only two transverse bars, as it appears with all the effigies of the Popes in the windows of the Cathedral; whilst all Archbishops are there represented with a processional Cross, having one transverse bar; and Bishops with a Pastoral Staff, or Crosier. The ensign of the Roman Pontiff now is a processional Cross, having three transverse bars.

The other portion of the Crest is the upper part of a Pastoral Staff or Crosier, as used by both Archbishops and Bishops, and is symbolical of the pastoral power communicated by Christ to his Disciples. The present figure represents the top of the Crosier, (now in the vestry,) which was seized by the Earl of Danby, during the Revolution of 1688, from the possession of Dr. James Smith, Bishop of Callipolis, who was then at York, being appointed Vicar Apostolic of the Northern District of England.

A—The old Arms of the See, as displayed in the Large Tower, *viz.* :—The Pall and Archiepiscopal Cross. Before the Catholic Archbishops received the pallium or pall from Rome, they were not entitled to be called Archbishops, nor allowed to perform any of the Archiepiscopal functions. The pall was the distinguishing badge of an Archbishop, and was worn over the shoulders on particular occasions. It was formed of three pieces of white cloth or stuff, about three fingers broad, with the fringe or shag hanging down; it was made of the wool of lambs, and was embroidered with four purple crosses, emblematical of the cardinal virtues. Previous to its being sent to the Metropolitan, it was placed by the Pope upon St. Peter's tomb.

The Archiepiscopal processional Cross implied that the See of York was Archiepiscopal, and that the pall was not in a Bishoprick, as was sometimes the case through favour.

This bearing of the See was, probably, retained until the termination, in 1352, of the dispute concerning precedence between Canterbury and York, when Canterbury obtained judgment for its precedence, and that See has thenceforth retained this bearing.

B—The Arms of the Percys, from the west end of the Church. The family of the Percys were noble and liberal benefactors to the fabric.

C—The Arms of the Vavasours, from the west end. The family of the Vavasours were munificent and liberal benefactors, not only to the Church of York, but to many ecclesiastical edifices.

D—The Arms of the See, as used at the beginning of the fifteenth century, taken from the east window. The dexter side of the shield is charged with the original bearing of the shield A, whilst the sinister side is charged with the symbols of the See of St. Peter: thus showing that although precedence had been assigned to the See of Canterbury, yet the Archbishop of York was truly Metropolitan in the jurisdiction of the See of St. Peter in England, and also that the spiritual jurisdiction of the See was derived from the Bishop of Rome.

E—The present Arms of the See. Here the Archiepiscopal Pall and Staff, and the Pope's Tiara, are rejected, and the keys only, as emblems of St. Peter, are retained, and surmounted by a Regal Crown. This alteration in the bearing was, probably, introduced on the change of religion, when the spiritual jurisdiction of the See was denied to be derived from the Pope, and asserted to be from the King.

F—The Arms of his Grace the present Lord Archbishop of York, united to the modern ensigns of the See.

G—The Pope's Conical Cap, exhibited on a large scale, as displayed in the Arms of the See at the commencement of the fifteenth century, and on the heads of several Popes.

H—The Mitre as generally used, with the modern Arms of the See, upon the Seals of the Archbishops in ecclesiastical transactions. It is the form which adorns the heads of the statues of deceased Archbishops, and the form assigned by Guillim, Robson, and several heraldic writers to the English Archbishops. Yet it is more fashionable now to represent the Mitre as a Crest, indicative of the combined rank of an Archbishop, as in the order of precedence of the political state (*i. e.* the Mitre issuing from a Ducal Coronet); and this combination of rank was introduced on the Seal of the See, either by his Grace the last Archbishop or his predecessor, certainly not earlier. In ecclesiastical precedence the true ensign of an Archbishop was not in the Mitre but in the Pall, as displayed in the several windows of the Minster.

The splendour of the Mitre represented the honour and glory with which the venerable servant of the Lord was crowned. The two parts of the Mitre, the Old Law and the New, and its pendants, the mystical and literal sense of interpretation of the Sacred Scriptures.

The Foliage is the "Herba Benedicta," used generally as the ornamental foliage of the Church, until about the end of the thirteenth century.

See *Picart Ceremonies Religieuses, &c.*—*Dissert. sur les Cerem. des Cathol. Rom.*—*Rees' Cycloped.*, Art. Mitre, Crosier.—*Fosbroke's Encycl. of Antiq.*, Art. Vestments.—*Innocent III, on the Mass.*—*Drake's Hist. of York.*—*Dodd's Church Hist.*—*Guillim's Heraldry.*

PROSPECTUS.

THE scarcity of "Halfpenny's Gothic Ornaments of York Cathedral," the anxiety to obtain copies of that celebrated publication, and the regret expressed by learned Antiquaries, that the successive characteristic improvements in design, the conventional forms of foliage distinguishing the different periods of erection, and the magnificence of the building in detail, were not sufficiently exhibited in that work, induced the Author of this proposed History, (as far back as the year 1827,) to undertake a similar series of additional representations.

The unexpected and very interesting discovery of considerable portions of the walls and details of former structures below the choir, in consequence of the destruction of that part of the Cathedral by fire in the year 1829, and the access which was obtained to all the other parts of the edifice while undergoing a thorough cleaning in the beginning of the year 1835, led to the formation of a plan for the illustration of the rich embellishments and the early history of the building, on a scale more extensive than had ever before been attempted.

The discussion that arose out of the proposal to remove the Organ-Screen had brought to light some valuable matter relating to the history of the edifice, and suggested many doubts as to the correctness of what had been commonly stated on that subject; at the same time it had started several difficulties that had not been previously felt, and excited the desire of a more patient and a deeper research than had hitherto been made. To solve the difficulties, to obtain the information that was wanting and so earnestly desired, became an object intimately connected with the illustration of the embellishments of the several parts of the edifice, manifestly the work of different ages. To effect this object it was necessary that the Author should have free access, not only to the manuscript records of the See, but to those of the Venerable the Dean and Chapter; and such access was granted to him by the Dignitaries of the Church and the Officers connected with the depositories of such records, with a promptitude and liberality, that claim his most ardent gratitude.

The manuscript records in the Archbishop's register office embrace the registers of the principal ecclesiastical transactions of the Archbishops of the See, from Walter Grey, who was elected to the pontificate in 1216, also registers of wills from 1389. The manuscripts in the Dean and Chapter's office embrace registers of the acts of the Dean and Chapter, &c., from the year 1284; registers of wills from 1491; the renowned "Magnum Registrum album," in four parts, commencing with William the Conqueror, and Mr. Torre's elaborate observations on the ancient registers of the Church. The result of the Author's labours among these voluminous manuscript records has been the accumulation of a large mass of unpublished interesting matter, consisting of Bulls from the Roman Pontiffs, Indulgences, Acts of Chapters, Commissions, Appointments, Contracts, Endowments, Donations, &c., &c., which have enabled him to correct several erroneous statements, generally to be met with in preceding histories of the building.

The manuscripts relating to the edifice in the British Museum, in the Cottonian, the Lansdowne, and Harleian Collections, have been particularly and closely examined, and much valuable information extracted from them. Besides these, the Author has carefully consulted several ancient writers in the Bodleian Library at Oxford, the valuable manuscripts of the indefatigable Dodsworth, and of Beckwith. Important matter has also been obtained by him from records in the Dutchy Court of Lancaster in London; and from the private records in Hazelwood Hall, the ancient seat of some of the earliest contributors to the fabric, which the Author has been permitted to consult, through the kindness of the Hon. Sir E. M. Vavasour, Baronet.

Disregarding the statements of modern historians, the Author has been anxious to confine his compilation to those which have the authority of ancient manuscript documents, and of contemporary writers, whenever their testimony could be obtained. His earnest desire to avoid error has led him into a course of very laborious investigation; but his labour has been sustained and amply rewarded by the discovery of much important information hitherto not generally known, relating to the history of an edifice justly the object of universal admiration.

This large collection of facts illustrative of the progress of the building of the Cathedral, aided by representations of very curious and beautiful embellishments, displaying the conventional characters of the various parts of the edifice will, the Author trusts, be not undeserving of the attention and patronage, not only of the antiquary, but also of the general historian, and the lover of art.

CONDITIONS.

- 1.—The Work will be divided into distinct portions, each containing the history and description of the several successive edifices, and parts of the present edifice and their characteristic embellishments; with references, where necessary, to Halfpenny's "Gothic Ornaments."
- 2.—The historical statements in the Work will be accompanied with full and accurate references to the Manuscript Records, or Books, from which they have been collected.
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- 5.—Each Number will contain five plates, with a portion of letter press. The plates to be etchings upon copper by the Author and his son.

Those Noblemen, Clergy, and Gentlemen who approve of the Author's undertaking, are humbly solicited to patronize and support it, and to forward their names and residence to the Author, No. 21, Blake-street, York; Mr. Weale, Architectural Library, No. 59, High Holborn, London; Mr. Sunter, (Successor to Messrs. Todd,) York; or to the principal Booksellers in York and other places.

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